

ARCHITECTURAL REVIEW VOLUME CIV NUMBER 634

DECEMBER 1948

THREE SHILLINGS AND SIXPENCE

FENNING

Craftsmen in

MARBLE

GRANITE &

TERRAZZO

FULHAM 6142-3

PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH, LONDON, W.6

G. JACKSON & SONS LTD.

FIBROUS PLASTER

INTERIOR WOODWORK

COMPOSITION & CARTON-PIERRE

MODELLING & CARVING

PAINTING & HERALDRY

SCAGLIOLA

By the old Italian process of
BELLMAN, IVEY, CARTER & CO.

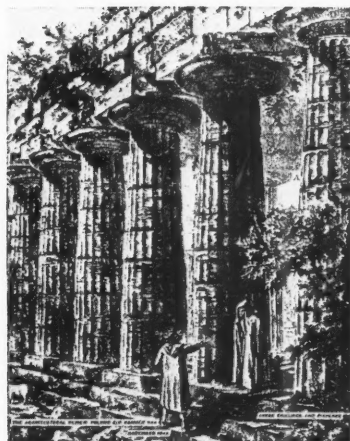
RATHBONE WORKS, RAINVILLE RD., HAMMERSMITH, W.6

'Phone: FULHAM 6616-7-8

Telegrams: "SYMARECTA" HAMMER. LONDON

THE ARCHITECTURAL REVIEW

Volume 104 Number 624 December 1948



The Cover The history of the eighteenth-century War of the Styles, Greeks versus Romans, is less well known in England than that of the later so-called war between Gothic and Classic. Yet it was both more widespread, darkening the greater part of Europe with its smoke, and ultimately more conclusive. The fiercest engagements, as Nikolaus Pevsner and S. Lang show in their article on page 271, were fought over the aesthetic status of the Greek Doric column, unfuted and without a base. The leader of the Romans in the early days of the war was Giovanni Battista Piranesi, and in this connection the engraving reproduced as this month's cover is of rather special interest. For here is Piranesi drawing, with evident emotion and no trace of caricature, the Doric peristyle of one of the temples at Paestum. What is the explanation? The problem is complicated by the engraving having been published after Piranesi's death in 1778, but it is possible that Piranesi's intention was to show that noble Greek structures could be built on *Italian soil*; so that even here he is a pro-Roman propagandist in a way.

265 Type and Antitype by Roger Hinks Discussing *British Art and the Mediterranean*, by F. Saxl and R. Wittkower, Roger Hinks begins by paying a tribute to the senior collaborator in its authorship, Fritz Saxl, who died last March. The book is in the form of an illustrated album showing the dependence of British art on the art and culture of the lands bordering the Mediterranean. Seeking for the conclusions to be drawn from it, not by historians, but 'by those who look at works of art as absolute creations of the human spirit, every one unique because the product of an individual mind,' Mr. Hinks finds them in its demonstration that the unique individual was also a member of a society, and thus capable of communicating with minds like his own, and that the suggestive power of shapes being almost unlimited almost everybody has a latent power of discovering new analogies where he least expects them.

Editors J. M. Richards
Nikolaus Pevsner
Osbert Lancaster
H. de C. Hastings

Assistant Editor Ian McCallum

Assistant Editor production Marcus Whiffen

Assistant Editor art Gordon Cullen

Editorial Secretary Whitehall 0611-0619

271 Apollo or Baboon? by Nikolaus Pevsner and S. Lang The Greek Doric column, fluted and without a base, was virtually unknown in 1750, but by the seventeen-sixties had become an object of passionate controversy, so that Sir William Chambers could write: 'They might with equal success oppose a Hottentot and a Baboon to the Apollo and the Gladiator as set up the Grecian architecture against the Roman.' In this article the full story of the impact of the Greek Doric order on architects and architectural theorists, from Alberti on, is told for the first time.

280 Plan for the Environs of Liverpool Cathedral It is sometimes argued that, since the characteristics of the English cathedral precinct are the result of a centuries-old process of growth, any attempt to produce them by conscious planning is foredoomed to failure. If that is so, then the king-pin drops out of the whole theory of precinctual planning.

THE ARCHITECTURAL REVIEW does not believe that it is so, and has accordingly commissioned a group of students from the Liverpool School of Architecture and Department of Civic Design to prepare a precinctual plan for the environs of Sir Giles Gilbert Scott's cathedral at Liverpool. This site is a test case, because although it does not present the planner with a clean slate—what site does?—it does present him with a slate from which all but the chief lines drawn by previous generations may profitably be expunged. Here the students' plan is realized in drawings by Gordon Cullen.

291 Thomas Cole and the Course of Empire by Christopher Tunnard The romantic painters of the early nineteenth century, belittled during the rule of critical asceticism initiated by Roger Fry, have come into their own again of recent years—the new appreciation of their achievements having produced Geoffrey Grigson's study of Samuel Palmer, for instance, and Thomas Balston's of John Martin. Thomas Cole, English-born but American by adoption, might be called the American John Martin. But, as the paintings here reproduced show, the differences are as remarkable as the similarities.

295 Project for the Jockey Club at Rio de Janeiro Israel Correa, Giuseppina Pirro, Lygia Fernandes and Francisco Bolonha, architects This project won the third prize in the competition for the new Jockey Club at Rio. Apart from its intrinsic merit, it is of significance as being the work of a group of four young architects who before were practically unknown.

299 Architecture in Soviet Democracy by Graeme Shankland This article forms a continuation of the discussion of present-day Russian architecture initiated by the

letter from the Russian architects, D. Arkin, A. Bunin and N. Bylinkin, which was published, together with the ARCHITECTURAL REVIEW's reply, in the issue for March, 1948.

300 Counter-Borax In *Design Review* for August Edgar Kaufmann presented one of the less commendable aspects of industrial design in America, under the title of 'Borax, or the Chromium-plated Calif.' But, of course, it was only an aspect: there is plenty of industrial design in the U.S.A. which is far removed from borax. This month's *Design Review* shows the other side of the picture with examples of good American design.

303 A Day up the River by Barbara Jones Continuing her series of articles on popular art in Britain, Barbara Jones takes the reader for two excursions on the Thames—one by steamer from Westminster Bridge up to Hampton Court, the other by rowing-boat from Richmond—and comments on the manifestations of the Englishman's innate sense of fantasy in pleasure-craft, house-boat, and bungalow.

306 Books

307 Anthology

307 Marginalia

308 Résumés

The Authors Christopher Tunnard, who is English, is associate Professor of City Planning at Yale University, a member of the American Institute of Planners and of the Society of Architectural Historians; practises as a planning consultant and landscape architect, and is the author of 'Gardens in the Modern Landscape,' a new and revised edition of which has just been published by the Architectural Press; he has been a frequent contributor to THE ARCHITECTURAL REVIEW. Barbara Jones, artist and writer on topographical subjects, worked during the war on the Recording Britain scheme initiated by the Pilgrim Trust, has illustrated several books and painted mural panels for the Britain Can Make It Exhibition, Enterprise Scotland, and Design Fair, for the Council of Industrial Design; she is now working on a pair of panels for the Orient Liner Oracles. Graeme Shankland, M.A. (Cantab.), studied architecture at the Cambridge University and Architectural Association Schools and is at present a student of town planning; he was with the Royal Engineers in East Africa, Burma, Malay and Germany in the war; in 1947 he was winner of the A.A. Essay Prize and has recently completed a book on the art and politics of William Morris. Roger Hinks, art historian, studied at Trinity College, Cambridge, and is now Director of the British Institute of Rome. His published works include 'Carolingian Art' (London, 1935) and headed the British Museum catalogues on 'Greek, Etruscan and Roman painting and mosaics' (1933) and 'Greek and Roman portrait sculpture' (1935).

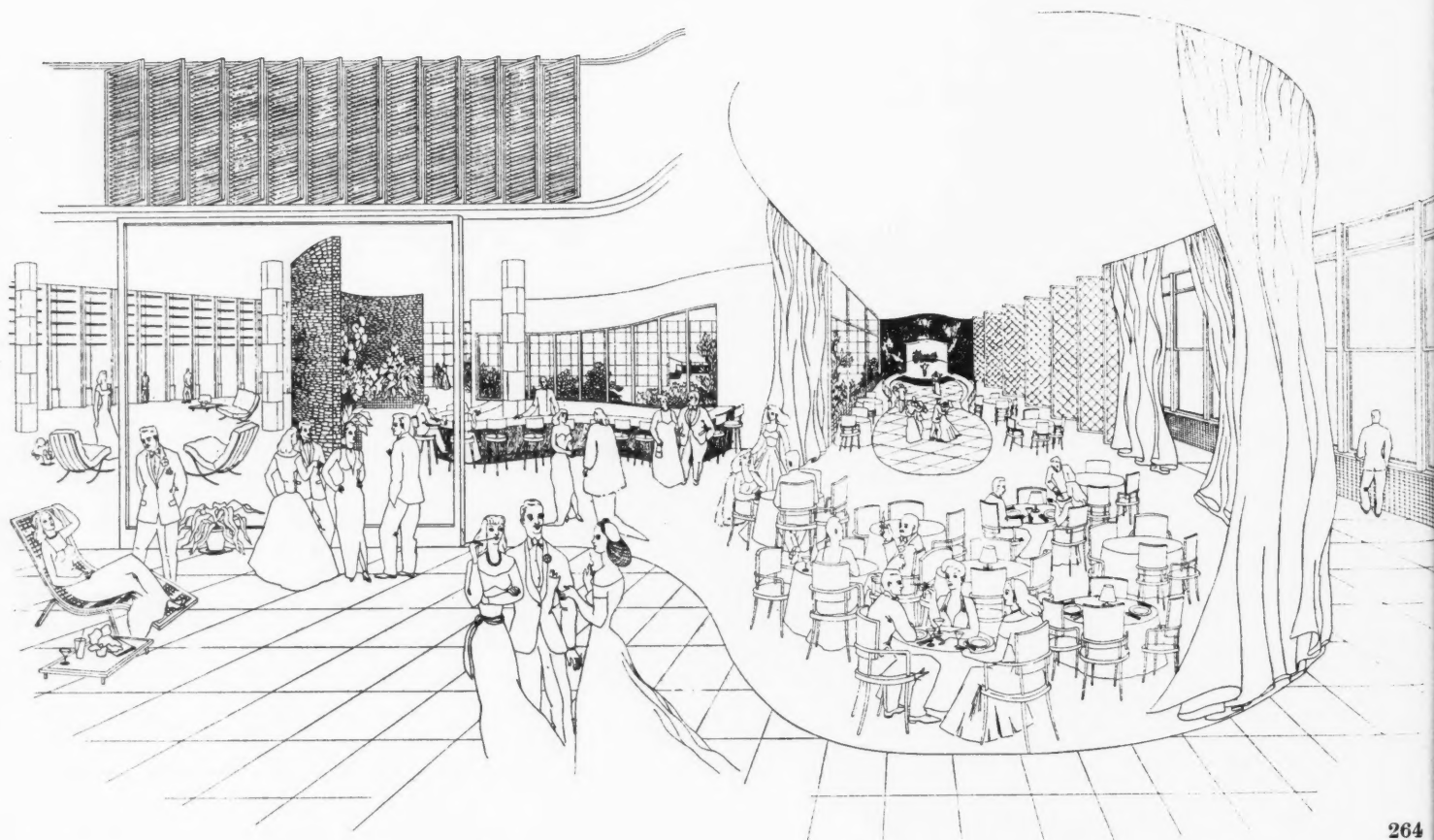
SUBSCRIPTION RATE: The annual post free subscription rate, payable in advance, is £2 sterling, in U.S.A. and Canada \$8.50. An index is issued every six months, covering the period January to June and July to December, and can be obtained without charge on application to the publishers:

THE ARCHITECTURAL REVIEW

9-13 Queen Anne's Gate, Westminster, SW 1 · Whitehall 0611

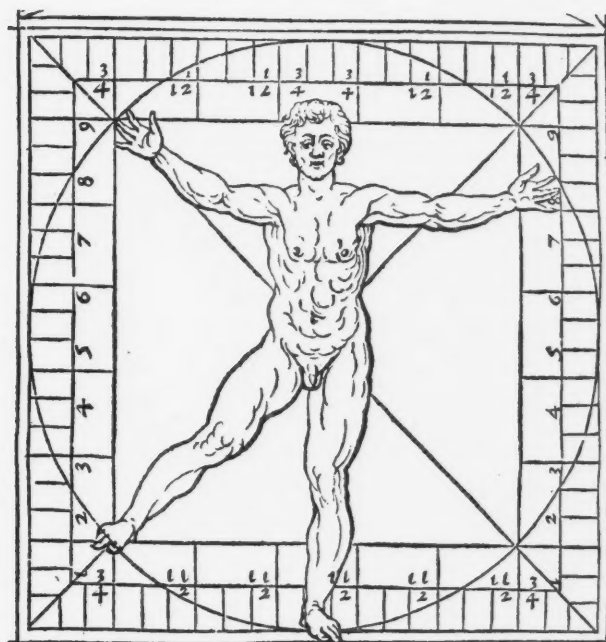
THREE SHILLINGS AND SIXPENCE

A JOCKEY CLUB FOR RIO DE JANEIRO Early in 1949 building will commence on a new home for the exclusive Jockey Club of Brazil (entrance fee £300). The winning design (to be illustrated in a later issue) in the competition held among Brazilian architects for the new club, is by Alvaro Vital Brazil. The drawings reproduced below are taken from the designs of the third prize-winners, a group of young architects, Israel Correa, Giuseppina Pirro, Lygia Fernandes and Francisco Bolonha, whose scheme is felt by some to be one of the most exciting designs ever to be sent in for a modern competition, for which reason it is described in detail on pages 295-298. The drawing at the foot of this page shows the grill room and bar on the fifth floor. In the middle distance the architects have incorporated a winter garden, to protect the restaurant on the wall which receives most sunshine. The drawing below is of the entrance hall at street level. The ramp leads up to the first floor mezzanine on which are housed service rooms and administrative offices.





TYPE AND ANTITYPE



Left, an engraving by Vincenzo Scamozzi (1615) illustrating the proportions of the human figure. Above, Glad Day, a colour print by William Blake (1757-1827) in which he has translated Scamozzi's original into a compelling imaginative work with only the smallest basic alteration.

To the memory of Fritz Saxl

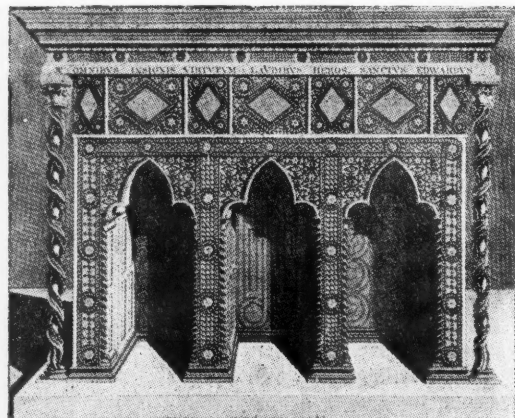
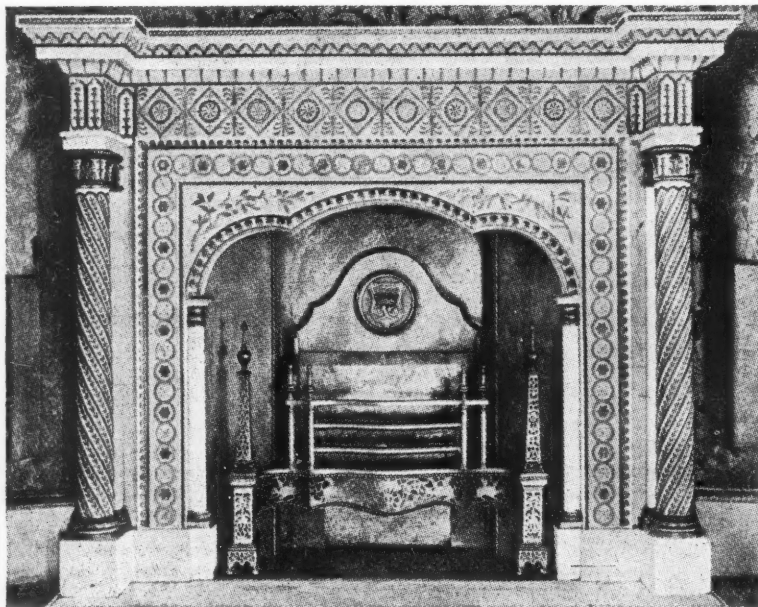
Fritz Saxl, the first Director of the Warburg Institute, died on March 22 this year. Born in Vienna in 1890, he was one of the most brilliant pupils of the school of art-history founded by Wickhoff and Riegl and continued by Schlosser and Dvořák. He was, however, early diverted from the study of art-history in the narrower sense, and entered the service of the Bibliothek Warburg in Hamburg; to this institution, and to the programme of its founder Aby Warburg, Saxl devoted his entire life—becoming its director in all but name during Warburg's life (he died in 1929), and after his death assuming full responsibility for its further growth. When it became necessary to move the Library from Germany in 1934, and there was much talk of transferring it across the Atlantic, it was Saxl who decided that if possible it must remain physically rooted in Europe and negotiated its removal to London. And it was Saxl who, during the war, successfully established it as the Warburg Institute of the University of London, and added to his Directorship the Chair of the History of the Classical Tradition. This record is a witness to Saxl's tenacity of purpose and powers of persuasion; but it hardly discloses his extraordinary gifts as a scholar and as a teacher. His contributions to learning may be guessed at from the list of his publications: as a student of religion and mythology, of astrology and magic, of symbolism and iconography, Saxl continued and enlarged the tradition founded by Warburg. But only those who came into personal contact with him, and were honoured with his friendship, experienced fully the radioactive quality of his mind. The outstanding characteristic of that mind was its alertness to see new connexions between ideas and events which nobody had ever thought of associating before. Saxl was, by any standards, a great savant; and his erudition carried him into fields where few had trodden before him and where not so many were qualified to follow him. But his friends often felt

that his learning was not his chief claim to fame, or to the gratitude of those who worked with him: what made Saxl so extraordinarily stimulating as a teacher—and especially as the nerve-centre of a body like the Warburg Institute—was his seemingly inexhaustible capacity to create new problems of research.

It is to this intuitive sense of unexpected and pregnant historical relations that we owe a volume like *British Art and the Mediterranean*.^{*} Everyone is aware in general terms that our art is deeply indebted to the civilizations of Greece and Rome and Renaissance Italy—and more remotely, to the civilization of Islam. Only a man with Saxl's eye for hidden affinities could have planned such a book—or rather, the documentary exhibition out of which it sprang, and which it perpetuates.

The volume is divided, almost imperceptibly, into two parts by a horizontal line at the year 1500—not so much because this date is felt to mark an ideal turning-point, as because it records the boundaries of the special fields of study of its two compilers. Saxl is responsible for the earlier part, because his previous studies of mythology and magic and symbolism enabled him to penetrate many manifestations of the medieval mind which remain veiled from the gaze of the student trained by conventional methods of research. The second half naturally fell to the lot of Rudolf Wittkower, who has brought his profound knowledge of Italian sculpture and architecture to bear upon his more recent studies of their English successors and counterparts. But a closer inspection of the two elements in the volume discloses an interesting and significant contrast of method, which is seen to be due partly to the nature of the material studied, but partly also to the temperament of the investigators. Saxl's half of the book observes the original rules of the Warburgian method. The parallels drawn between the Mediterranean type and the British antitype are iconological. The valuable element, for Saxl, is the community of idea, or meaning; and where morphological comparisons are made, he is content to draw simple analogies between forms which, strictly considered, have diverged from each other to a notable extent. When Wittkower, on the other hand, is intent upon noting formal resemblances, he is prepared to relegate to the background such conceptual correspondences, or *non-sequiturs*, as may occur. This might seem to prove little more than that Saxl is a culture-historian and Wittkower an art-historian; and that close as their collaboration might be on the human plane, their historical objectives were incompatible, and reveal themselves as such, to the watchful eye. But perhaps the explanations of these apparent antinomies are not really quite so simple. Certainly, if fate had ordained that Wittkower should prepare the first section—down to 1500—and Saxl the second section, the results would doubtless have been very different: Wittkower, no doubt, would have been tempted into those mazes of morpho-

^{*} *British Art and the Mediterranean*, by F. Saxl and R. Wittkower. Oxford University Press. 63s. 1948.



Left, a fireplace by Robert Adam (1766) in the round drawing-room at Strawberry Hill. In the words of Walpole this was 'taken from the tomb of Edward the Confessor' but 'improved by Mr. Adam.' The style is hybrid to an extreme, with its classic skeleton and its various Gothic motives. Above, the Confessor's Shrine (circa 1279) in Westminster Abbey.

logical speculation where Dagobert Frey's footsteps seem at times to falter; and Saxl would have led us into the labyrinthine iconology of the baroque age, with results no doubt fascinating but probably inconclusive. No: the division of labour is fortunate, and was deliberately made, just because the earlier part suits Saxl's method of approach and the latter Wittkower's. The earlier part suits Saxl because the great lesson to be learnt from his parallels is that the formal resemblances are slight (though essential) where the intentions may nevertheless be identical, and conversely that the intentions may be widely different, and yet avail themselves of identical symbols. Similarly, the latter part suits Wittkower because he is often concerned to show how the divergence between symbol and meaning is now deliberate, and indeed the whole point of the parallel. In other words, Saxl proves that the analogies (and the antinomies) he produces are implicit, whereas Wittkower's are explicit. And that, of course, is what students of symbolism from the times of Friedrich Theodor Vischer onwards have always been at pains to demonstrate: namely, that the more primitive the symbol, the closer the identification of form and meaning, and that the more philosophical and sophisticated the makers (and users) of symbols become, the looser the link between the visible object and the mental concept.

In a short survey it is impossible even to hint at the riches this album contains, or convey its power to start new trains of thought and speculation. The mere list of the contents, however, is full of suggestions which those familiar with the Warburgian method will easily be able to pursue; while those who are not, will at least find their curiosity excited by strange confrontations. Saxl's historical preoccupations emerge clearly enough in such headings as 'Classical Monsters and Celtic Divinities' or 'Triumph and Death' or 'Animal Lore, Soothsaying and Medicine' or 'Mythology and Astrology.' Similarly, Wittkower is in his element when discovering links between Mytens's 'Arundel' and Guido Reni's 'Cardinal Ubaldini,' or the south front of Kedleston and the Fontana di Trevi, or Reynolds's 'Dido' and Giulio Romano's 'Psyche,' or Reynolds's 'Kitty Fisher as Cleopatra' and a Trevisani in the Palazzo Spada. A comparison between the vague and unfocused character of medieval borrowings with the often learned and witty allusions of later art provides the best possible commentary on the transformation of the classical tradition through the ages. It is the principal function of the Warburgian method to trace and analyse just these meanderings of the human mind when confronted with the relics of the past; and the present volume, in addition to its melancholy interest as the last will and testament of the greatest of Warburg's disciples, serves the tonic purpose of symbolizing that great science of symbols, the Warburgian method.

But the student and lover of art, turning these pages, will doubtless ask himself: 'And what is the *meaning* of all this? What lies behind all these analogies? What is the point of all these allusions, implicit or explicit?' And it must be confessed that he will not find a direct answer here. Probably it was not the object of the authors to furnish such an answer. They conceived their task as done when they had noted the parallels and interpreted the resemblances and differences. It is for the reader to draw what conclusions he will. And no doubt those conclusions will vary greatly, according as the reader looks at the objects here recorded from the point of view of time or the point of view of eternity. Saxl and Wittkower are historians; and the historically-minded will be satisfied with their conclusions—or, if disagreeing, will at least disagree on common ground. But those who look at works of art as absolute creations of the human spirit, every one unique because the product of an individual mind, will ask what these analogies ultimately prove. They will prove, of course, that the unique individual was also a member of a society, and hence conscious of minds like his own, and capable of communicating with them. This, perhaps, is the final lesson of a volume like the present one, especially when it is addressed to a public at once standardized and anarchic as no society has ever been in the whole history of the world. It will show that works of art are indeed individual, and that the artist and his public are indeed in a privileged state of mystical union. But it will also show that the suggestive power of visible shapes is almost unlimited, that almost everybody has a latent power of discovering new analogies where he least expects them. And this, surely, is a very comforting discovery in a world where the sentient being comes to feel increasingly and despairingly isolated.

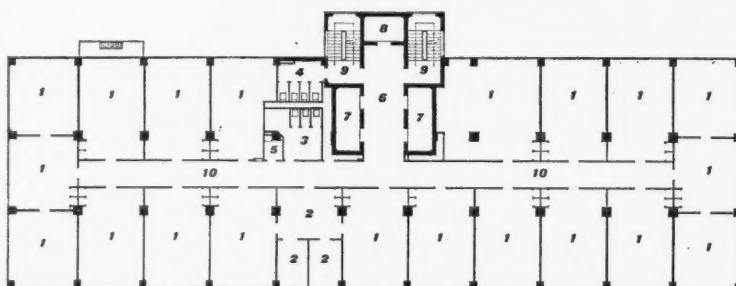
NO THROUGH ROAD It is always interesting to see an architectural idea, however elementary, taken to its final, logical conclusion. One of the basic themes underlying the modern movement is Louis Sullivan's idea of what frame structure could mean to architecture. He developed it some of the way in his own skyscraper buildings in Chicago. Other American architects took it further. This office building in Portland, Oregon, takes the idea all the way. It would seem to be the end of this particular road—though perhaps not exactly the end that Sullivan aimed at, because so direct and single-minded an expression of the structural frame and the cellular system it implies has meant the sacrifice of a number of qualities usually associated with the exploitation in architecture of the repetition of identical units. One is the sense of direction—as a design this building would be little changed by being turned on its side; another is the conventional sense of scale, which is here deliberately dehumanized. The building's effect, instead, is obtained from its precision of finish and the sheen of its glass and metal surface, the outer screen wall being so closely fitted to the covering of the structure—like an immense framed box tightly wrapped in cellophane—that the maximum projection over the whole of the facade is no more than seven-eighths of an inch.

OFFICE BUILDING AT PORTLAND OREGON

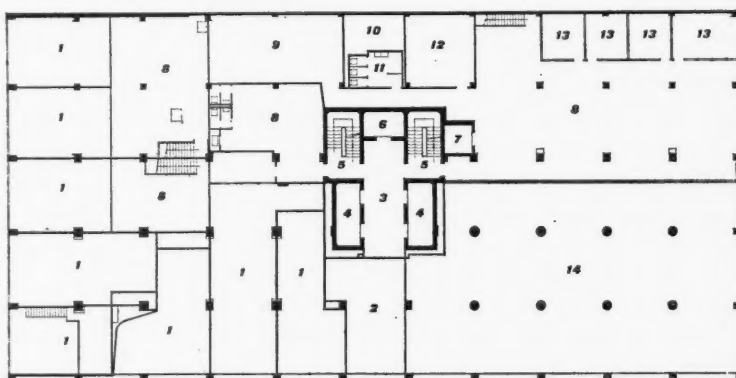


PIETRO BELLUSCHI: ARCHITECT

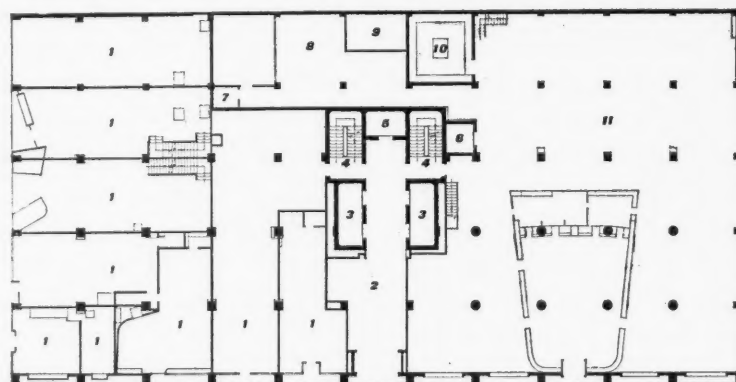
This eleven-storey building stands on a corner site with a total area of 20,000 square feet. The owner's banking rooms and offices, together with some shops, are planned to occupy the basement, ground floor and mezzanine, and the first floor. All floors above this are let as offices. The structure of the building is a reinforced concrete frame. The roof infilling is of concrete. The façades above the ground floor are covered with aluminium sheeting, $\frac{1}{8}$ in. and $\frac{3}{8}$ in. thick, fixed to extruded aluminium frames which are bolted to the concrete. This aluminium facing is in two different finishes. At no point is there any projection of more than $\frac{7}{8}$ in. from the building face. As the building is air-conditioned, windows throughout are double, of two sheets of $\frac{1}{4}$ in. blue-green heat-absorbing glass, with a $\frac{1}{4}$ in. gap between, sash type on extruded aluminium frames. An all-the-year-round air-conditioning plant has been provided, and an intricate system of electrically-driven heat pumps, in the basement, controls the standard of humidity and temperature by the extraction of heat and cold from well water. All the internal partition walls are of metal lath or hollow clay tile, finished with gypsum plaster. Additional partitions can easily be fitted within the main bays. Ceilings have a painted plaster finish, on suspended metal laths. Insulation for walls, floors and ceilings is 6 in. cork, and for the roof it is foam glass and composition. Floors are surfaced with tiles of ceramic, cork, or rubber. Kitchens and dining rooms are tiled with asphalt. All exterior doors, and the walls in shops and ground floor entrances, are finished in tempered glass. Internal doors are of flush birch panelling, and various other furnishings are of birch or of composition. Stairways are of steel and reinforced concrete, cement finished. A duct system allows a very flexible arrangement of lighting and power points. All other finishes, externally, are of cement paint, and, internally, of enamel paint.



typical upper floor 1, offices for rental. 2, typical layout of rented office. 3, toilet, men. 4, toilet, women. 5, caretaker. 6, lift hall. 7, passenger lift. 8, goods lift. 9, staircases. 10, corridor.



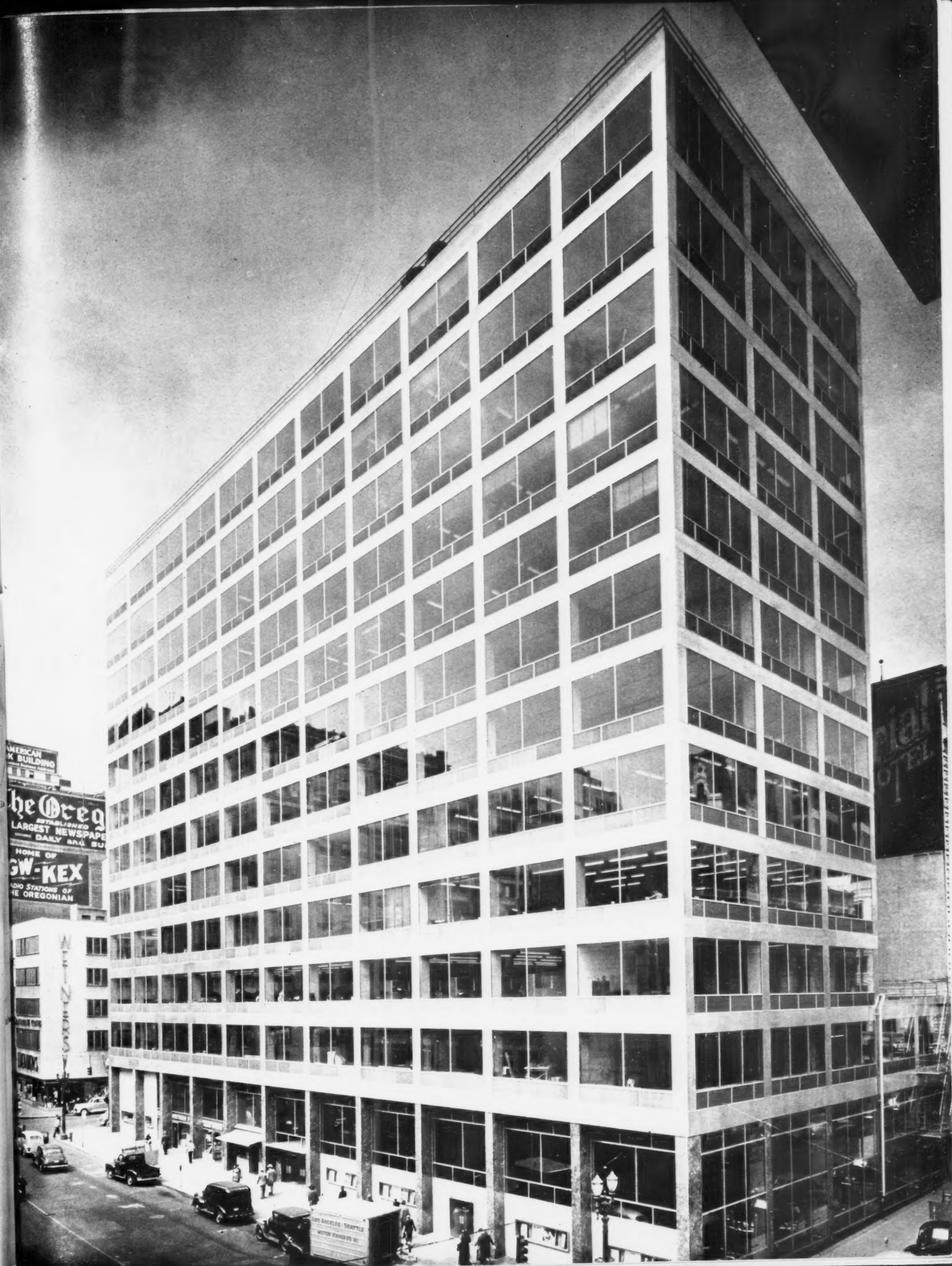
mezzanine 1, upper part of shops. 2, upper part of entrance. 3, hall. 4, passenger lift. 5, staircases. 6, goods lift. 7, private lift. 8, mezzanine. 9, office. 10, ventilation. 11, toilets. 12, store. 13, executive's offices. 14, upper part of main enquiry office.



ground floor 1, shops. 2, entrance hall. 3, passenger lift. 4, staircases. 5, goods lift. 6, private lift. 7, dark room. 8, book-keeping office. 9, ventilation. 10, vault. 11, main enquiry office.

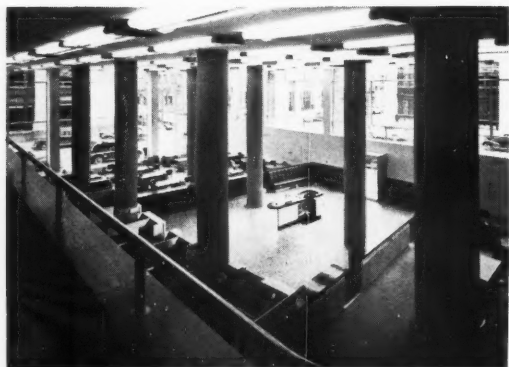
AMERICAN
K BUILDING
The
LARGEST
HOME OF
GW-K
RADIO STATIONS
THE OREGON







2 a detail of the main elevation showing the entrance to the offices in the centre.



3 the ground floor office of the insurance company.

INSURANCE BUILDING AT PORTLAND OREGON



4 one of the offices for renting which occupy all the nine floors above the first.



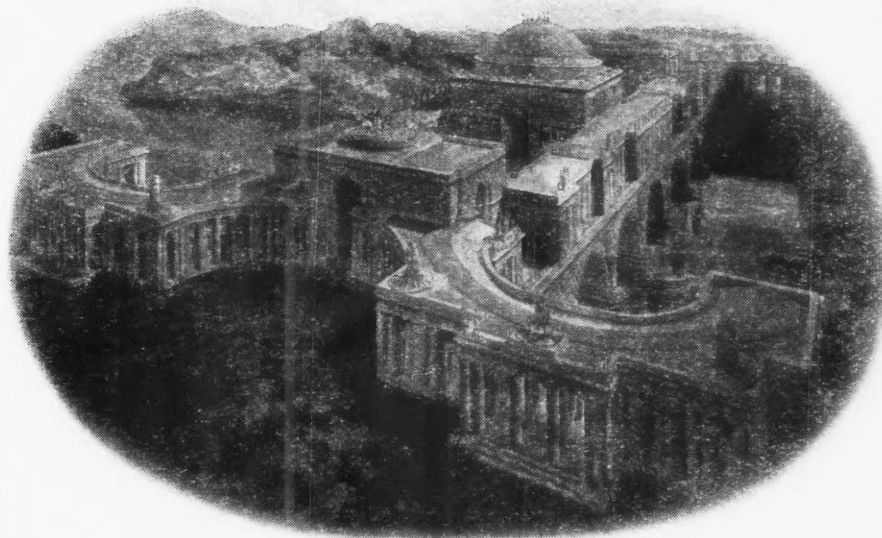
5 the staircase which leads from the ground floor enquiry office to the mezzanine.



6 the combination information booth and counter in the ground floor enquiry office.

Nikolaus Pevsner

S. Lang



Soane's Gold Medal design for a monumental bridge, 1776, the first example in England of a just appreciation of the qualities of the Doric style. Yet the columns still are slenderer than would have pleased the Greeks.

APOLLO OR BABOON

There are grounds for saying that the point at which the Age of Taste abdicated in favour of the Age of Feeling can be identified with the moment when polite society became conscious for the first time of the tremendous reality of Greek art, regarded hitherto as no more than the rude prelude to the Roman achievement. Before he could accept a column without a base, the normal 18th century man-of-taste had to experience something in the nature of a personal catharsis, and when he came out the other side he found himself stripped of a whole wardrobe-full of values. To those who went through that purge the word Greek took on the same significance as Gothic, and in this survey of the origins of the Doric revival in Europe, Nikolaus Pevsner and S. Lang document for the first time the metamorphosis. What the *New Héloïse* started may be said to have been brought to the *n*th degree of refinement by the Greek Doric column of less than six diameters and no base.

IN March 1761, Anton Raphael Mengs completed the ceiling painting in the central saloon in Cardinal Alessandro Albani's villa outside the gates of Rome. It represents Parnassus and was hailed by Winckelmann, the Cardinal's librarian and the greatest antiquarian of his age, with enthusiasm: 'A more beautiful work has not appeared in all modern times; even Raphael would bow to it.*' High praise, indeed; for Mengs was evidently here challenging Raphael, whose *Parnassus* in the Stanza della Segnatura was familiar to everyone. Compare the two and, while Raphael appears at once the stronger and warmer, Mengs is correct in a sense which the Renaissance had not known. His Apollo is evidently derived from the Apollo Belvedere, though what this smooth piece of later Greek statuary (the paragon of ideal beauty to the eighteenth century and right down to the days when the Elgin Marbles arrived in London) still possesses of vigour and contrast has been further smoothed out into the somewhat effeminate elegance of the 'first Classical Revival,' the period of Flaxman and of Robert Adam.

To the right of Apollo we see a Muse holding a scroll with Mengs's proud signature. Her elbow rests on a column of proportions strikingly different from those of Apollo and the dancing maidens. It is a Greek Doric column of short stature—Doric of a phase prior to the Parthenon. The presence of this column in this picture has not so far found comment, although it is of no small significance.

Few people realize that the Greek Doric column, fluted and without a base, which is to us the symbol of Greek greatness, was virtually unknown about 1750, and that by 1760, when it had become known to a few virtuosi, antiquarians and architects, it was the object of passionate controversy. This complete blindness to what could be seen on the Acropolis, in Sicily and at Paestum can only have been caused by the tendency of scholars and amateurs to trust their books rather than their eyes and by the fascination of Rome. But the existence of columns without bases could not be ignored altogether. They existed in Rome, at the Marcellus Theatre

(though unfluted and thus Tuscan, and not Greek Doric) and in a few other places in Italy too. So one had to come to terms with them. But they remained a source of embarrassment—as, indeed, they had already been to Vitruvius.

from Vitruvius to Palladio

A brief summary of this story of perplexity may not be without interest. Vitruvius (IV, 1) never says in so many words that the Doric column has no base. He describes the origin of the Doric and Ionic orders among the early Greek builders thus:

'Wishing to set up columns they measured the imprint of a man's foot and compared this with his height. On finding that in a man, the foot was one sixth of the height, they applied the same principle to the column, and reared the shaft, including the capital, to a height six times its thickness at its base. Thus the Doric column, as used in buildings, began to exhibit the proportions, strength and beauty of the body of a man. Just so afterwards, when they desired to construct a temple to Diana in a new style of beauty, they translated these footprints into terms characteristic of the slenderness of women, and thus first made a column the thickness of which was only one eighth of its height, so that it might have a taller look. At the foot they substituted the base in place of a shoe; . . . This is the invention of the two different kinds of columns; they borrowed manly beauty, naked and unadorned, for the one, and for the other the delicacy, adornment, and proportions characteristic of Women. . . . Posterity, having made progress in refinement and delicacy of feeling and finding pleasure in more slender proportions, has established seven diameters of the thickness as the height of the Doric column and nine as that of the Ionic.*'

Later Vitruvius returns to the Doric column (IV, 3), but only to emphasize the difficulties any architect will find in the disposition of metopes and triglyphs. Hence, he sums up, 'antiqui vitare visi sunt . . . doricæ symmetriæ rationem.'

The Middle Ages never forgot Vitruvius entirely. Eginhard, Charlemagne's biographer, knew him. Petrarch possessed a copy, Boccaccio asked for one to be copied for his own library. Yet when Cencio Rustici found a manuscript at St. Gall in 1414, it amounted

* Letter to Volkmann 27.3.1761.

* Ed. Morgan, Harvard University Press, 1914.



Anton Raphael Mengs: *Parnassus*, 1761, a Doric column of massive archaic proportions immediately by the side of the slight and effeminate figure of Apollo—a first clash between two contrasting views of Greek perfection.

almost to a re-discovery. Alberti's *Decem Libri de Architectura*, written about 1450, consciously emulate Vitruvius. But on the Doric column he is not very helpful. Where he discusses it (VII, 7) he never seems to query the presence of a base. The most interesting remark of Alberti's—interesting, as will be seen, in view of future developments—is one in which he implies doubts in the trustworthiness of the Greek stories about the earliest Doric columns and puts forward his own view that they were originally used 'apud vetustissimos Aetruseos' (VII, 6).

Alberti's work remained in manuscript. It was only printed in 1485, and the first printed Vitruvius, Cesariano's edition with woodcuts, shows the Doric column slender, unfluted and with a base. The date of this edition is 1521. By then the Renaissance was waning, and with the coming of Mannerism art theory and academic art teaching appeared. The first Book of Orders came out in 1540: Sebastiano Serlio's *Libro IV*. After the middle of the century it was followed by many more (H. Blum 1550, Vignola 1562, John Shute 1563, Delorme 1568, Palladio 1570); for Mannerist theory was convinced that by fixing rules for the columnation of a façade or an interior all other measurements would fall into place.

The reaction to the Doric column amongst these first theorists of the Five Orders is varied. Cesariano says that 'some hold that the Doric column originally had no base; but to me the contrary seems true'; Serlio in his Third Book of 1537 illustrates those Tuscan columns without bases which existed in Italy (and thus supplied engraved evidence for all his followers), and in his Fourth Book discusses them—but where he shows the five orders together, he shows the Doric with a base (Cap. VI, p. 4, p. 17). Hans Blum (*Quinque Columnarum exacta descriptio*, Zurich 1550) also gives a base; so does Vignola. Shute tells the Vitruvian story, says nothing about base or no base in his Introduction and in his plates of Tuscan and Doric puts the bases in without remark. Delorme is no more explicit; he also has no plate of a Doric column without a base. Only Palladio, according to his greater faith in Vitruvius and Antiquity, says (Ed. Ware 1738, I, Cap. 15): 'This order has no base peculiar to it, which is the reason that in a great many edifices the columns are to be seen without bases,' but consequently draws it in at least one place without one. However, even he feels it necessary to comment that the use of a base 'adds very much to its beauty,' and in any case gives his one drawing a length of eight diameters instead of Vitruvius's six or the less than six of early Greek buildings. In Palladio's own buildings there are no columns without bases.

the seventeenth century

In the seventeenth century the French treatises are almost unanimously in favour of the 'modern' Doric, that is the one recommended by Serlio, Vignola and Palladio. This applies to Claude Perrault (*Traité*, 1664, translation John James, 1708) who speaks of the Doric column and 'its base, when it has one' and then goes on to accept the Attic base for it, as the one 'most in use,' and to Blondel (*Cours*, 1675) who is more determinedly French

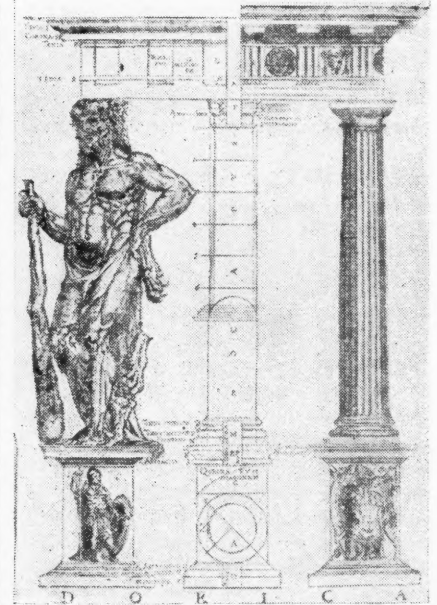
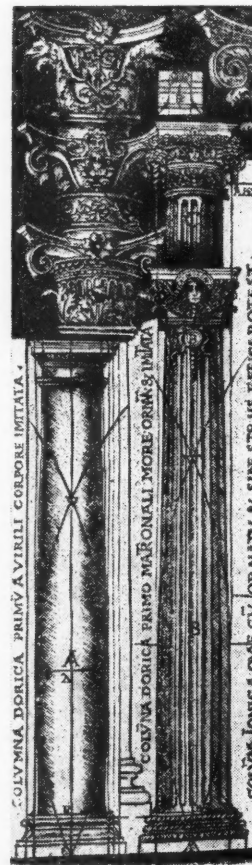
and modern than any of the others. He reports (2, Pt. Liv. I, Chap. VII) that Vitruvius gives no base to the Doric column and adds: 'Ce que nous avons de plus beau dans cet ordre est avec la (base) Attique . . . autrement les colonnes en paroissent estropiées. Ainsi l'usage qui a corrigé ce défaut doit . . . prevaloir.' The same attitude characterizes Daviler's *Cours* (1691) and the various discussions of the Académie Royale d'Architecture reported in their Procès-Verbaux.* The only exception is Fréart de Chambray, the champion of the *Anciens* in the architectural *Querelle des Anciens et des Modernes*, who pleaded obstinately for Vitruvius against the 'licentious,' 'debauched' habits of his day. (*Parallèle*, 1650, quoted from J. Evelyn's translation.) But of course, he also, just like Palladio, can think only of the Tuscan order of the Theatre of Marcellus and does not know any Greek Doric examples.

the discovery of Athens

Meanwhile, however, the first knowledge of Athens had reached the West. Spon, a French physician, and Sir George Wheeler had visited Athens in 1675. They published an account of their journey containing† primitive illustrations of the Parthenon and the Theseion.‡ Fifty years later Fischer von Erlach, the Viennese

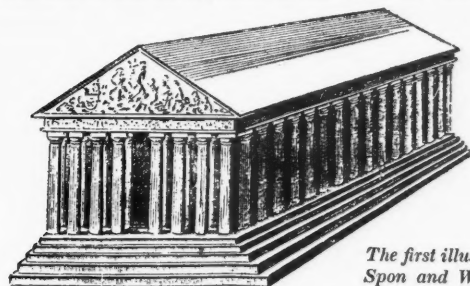
* Ed. M. H. Lemonnier, 1911, e.g. II, p. 332 (July 1696: 'il est . . . plus à propos d'y mettre une base'), III, p. 128 (May 1701: 'La base attique qui est employée d'ordinaire dans cet ordre'), V, p. 295 (1741: 16 radii preferred to 18).
† Voyage d'Italie, de Dalmatie, de Grèce et du Levant, 1678, Vol. II, pp. 143, 188.

‡ Francesco Fanelli's *Atene Attica*, c. 1690, has a description of the temples on the Acropolis in which the Parthenon appears as 'of the Doric order with forty-eight columns of 17½ feet in circumference above the bases' and two very summary illustrations of the whole Acropolis. In J. Potter's *Archæologia Græca*, Oxford, 1699, the Parthenon and the Theseion are also shown, but with bases to the columns!



Doric according to the Book of Orders. Cesariano, 1521, left, has nothing but a Tuscan Doric column with base, John Shute, 1563, top right, a Roman Doric column with base (which is meant to look as sturdy as the giant with his club but hardly does), and Palladio, 1570, bottom right, who is the only sixteenth century author to admit the column without a base (if with wrong capital and wrong proportions).

architect, in his curious omnium gatherum, the *Civil and Historical Architecture* (1725, English edition 1730, Lib. I, pl. 19) copied Spon and Wheeler's pictures of the Parthenon. But these early illustrations were not of a kind to impress anybody or make anybody think; and so the eighteenth century in its books on architecture went on exactly as the sixteenth and seventeenth had done. A few examples will suffice. First, Batty Langley, who in 1721 (*The Sure Guide to Builders*) gives the accepted view: 'This order was originally made without a base . . . but a base adds a Grace to a Column and strengthens its standing also. . .'; then Robert Morris in 1723 (*An Essay in Defence of Ancient Architecture*): 'As no footsteps of the Grecian Buildings now remain, we must of necessity have recourse to the Antiquities of the Romans'; then we have Flitcroft's



The first illustration of the Parthenon; Spon and Wheeler, 1678.

beautiful drawings of the orders at the British Museum; and, finally, for the 'fifties and 'sixties, Isaac Ware and Robert Adam. Adam, in his letter to Lord Kames dated March 31, 1763,* discusses whether the Doric column should be fluted or not, and how much ornamentation might be permitted for its base and capital, but never queries the use of a base and the relative slenderness of the shaft—that is to say, the characteristics of his own Roman Doric and Tuscan Doric in the Admiralty Screen, say, or the Bowood Mausoleum. And Isaac Ware, in his treatise of 1756, states that 'those who would give an additional beauty to the Doric column, order it a base which is called the Attick or Attiurgick,' although he quotes Palladio as having 'determined that the Doric has no proper base' and refers as evidence explicitly to the 'Parthenon.'

Now Ware's information on the Parthenon was no longer based on Spon and Wheeler or Fischer von Erlach. By the time he wrote, Stuart and Revett had been sent by the Society of Dilettanti to Athens, had made measured drawings of buildings there, including the Parthenon, and returned to London in 1755. They had not published anything yet, but architects in England no doubt knew of their discoveries.

Paestum and Girgenti

However, the discovery of the Greek Doric order in the flesh,

* A. Fraser Tytler of Woodhouselee: *Memoirs of the Life and Writings of the Hon. Henry Home of Kames*, Edinburgh, 1814, 2nd ed., Vol. III, app. to Vol. II.

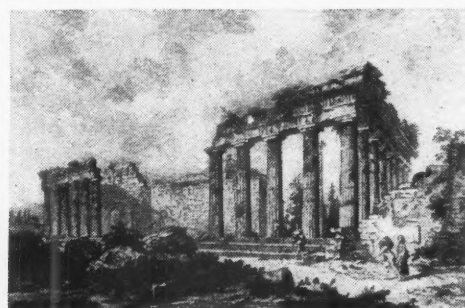
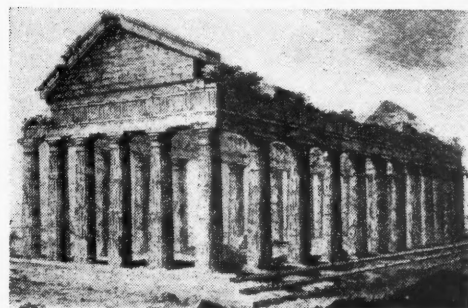
as it were, is connected not so much with Athens as with Sicily and Paestum, more accessible—though by no means easily accessible—to the traveller, whether scholar or artist or nobleman following the Grand Tour. The documentation of this discovery can be given here in outline only.

The early Doric temples of Girgenti in Sicily had been visited by D'Orville as early as 1727, but were not published until Pancrazi's *Antichità Siciliane* of 1732. D'Orville's *Sicula* came out in 1764. By this time—or, more precisely, by some time between 1754 and 1758—the Scottish architect, Robert Mylne, had also been to Girgenti. He told Winckelmann of his impressions, and Winckelmann based on these his *Notes on the Architecture of the Ancient Temples at Girgenti*, which was written in 1759.

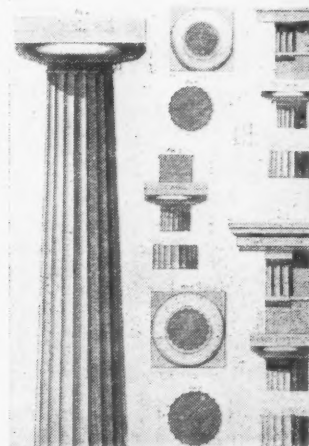
Winckelmann knew Paestum at first hand too. But though in his *Notes on Ancient Architecture*, written in 1760, he boasts of being the first to give news in detail of the temples there, he was neither the first to see nor to illustrate them.

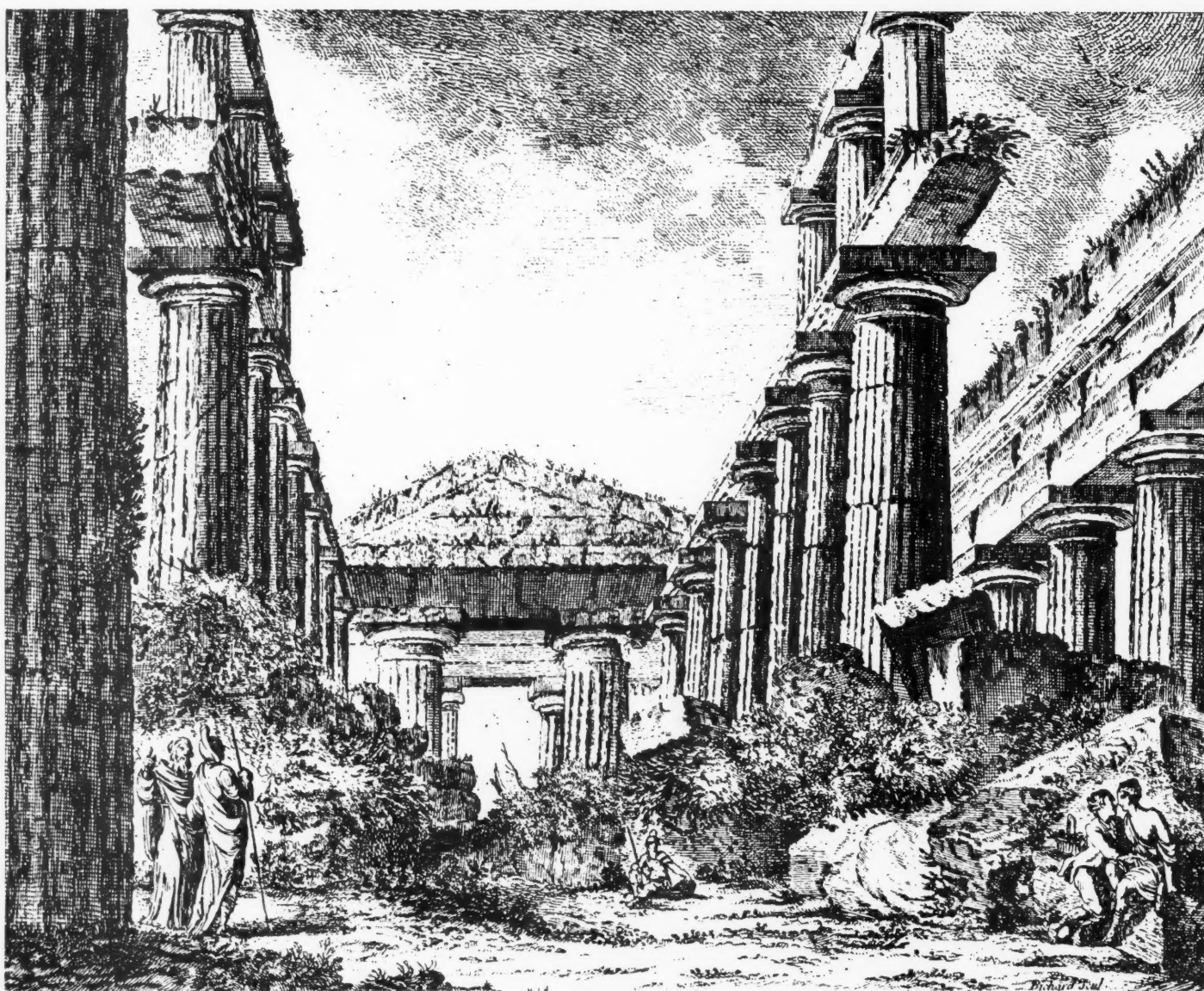
The town (but not the temples) of Paestum were mentioned for the first time by Antonini in his *La Lucania*, 1745, and subsequently by Mazzochi in his *Collectanea*, 1754. But already one year after *La Lucania* had come out, a Neapolitan architect of little merit, Mario Gioffredo, saw the temples and told several friends of them. Among these friends were Count Gazola, M. Soufflot, and the painter Natali; and with Natali, Gioffredo returned in 1750 and measured the buildings. It may be his drawings which eventually appeared in P. A. Paoli's final publication of 1784. Soufflot, on the other hand, the future architect of the Panthéon in Paris, who travelled in Italy in 1750 as one of the companions of Mme. de Pompadour's brother Marigny, the newly appointed Royal *Surintendant des Bâtiments* (the other was Cochin, the engraver and antiquarian) went to Paestum with another architect, Dumont, and also made careful measurements of the temples. What happened next, it is difficult to reconstruct. Count Gazola seems to have entrusted his plan to Soufflot (or rather his companion Cochin) to have it engraved in Paris. Then there were delays, and the next thing Gazola heard was that a publication of Paestum in Paris was imminent. He was upset and tried to stake his claim on priority of publication. But in spite of that the first published engravings were in the end those laid before the Academy of Architecture in Paris by Dumont in 1764.* The Dumont engravings must be regarded as the first seriously published record of a Greek Doric temple—in spite of Spon and Fischer von Erlach, and an odd picture of Paestum in Galiani's edition of Vitruvius of 1758. Then, in the second half of the 'sixties a number of publications, using the same artists' drawings and even the same engravings appeared in quick succes-

* *Suite de plans, coupes, profils . . . des trois temples antiques . . . dans la bourgade de Poesto*. On the Gazola-Soufflot case see the correspondence of the Abbé Barthélemy, another Parisian amateur, and also that of the Count de Caylus. In a more detailed article by Miss Lang on the re-discovery of Paestum more will be found on this matter, and also on the connection of Hubert Robert with Paestum. Robert and Fragonard had accompanied the Abbé de St. Non to Naples in 1760 and drawn as much of antique architecture in the neighbourhood as they possibly could. Gazola had helped them with his advice just as he had helped Marigny, Cochin and Soufflot. The result of the studies of the St. Non team came out in St. Non's *Voyage Pittoresque* of 1781-86, i.e. at the same time as the final publication of the Gazola material by Paoli.



The first books on Greek temples: top left Berkenhout, 1767, top right Le Roy, 1758, bottom right corner Major, 1768. The two other engravings are from Stuart and Revett: *Antiquities of Athens*, left volume I, 1762, right volume II, 1788. The Doric columns in volume I (Temple of Roma and Augustus) are still Roman and slender, if baseless.





The 'Large Temple' at Paestum, now known to be the Temple of Neptune. From Dumont's *Suite de plans dans la bourgade de Poesto*, 1764.

sion: Filippo Morghen (drawings by Antonio Jolli) 1766, Berkenhout in London (from Jolli-Morghen) 1767, and then the standard edition: Thomas Major in London 1768 (from Jolli-Morghen, from Soufflot-Dumont and also from Gioffredo-Natali as published in 1784).

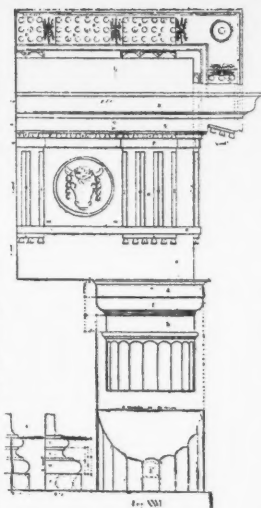
the archaeologists in Greece

Meanwhile Greece had at last begun to make herself felt. Stuart's and Revett's proposal of a journey to Greece had been printed as early as 1748; R. Dalton made drawings on a journey with Lord Charlemont in 1749 and published these as engravings in 1751 and 1752 (Theseion 1751, Parthenon 1752); Stuart and Revett started out on their journey in 1750 and returned to England in 1755. However, with a truly British disregard for novelty, the Society of Dilettanti delayed the publication of the first volume of the *Antiquities of Athens* for seven years, and when it finally came out, it contained but one late example of Doric, the Temple of Roma and Augustus. The Acropolis appeared only in 1788, deplorably late, though—as we shall see—just in time for the opening of the next act of the Doric Revival. A Frenchman had been quicker; Le Roy went to Athens in 1754, the year after Stuart and Revett left it. He made a much less thorough job of his recording, but managed to publish *Les Ruines des plus beaux monuments de la Grèce* in 1758. So, by 1758, the Acropolis could be studied in

engravings, as (to recapitulate) could Girgenti by 1752 (or by 1761 when Piranesi produced an engraving of it) and Paestum by 1758 or 1764.

But while so many concurrent publications point to some common feeling for these temples of the sixth and fifth centuries, it is still necessary to go to literary comment for confirmation as to whether such a common feeling really existed. In some degree, at least, the rush to Paestum and Athens was simply part of a much more general and much less discriminating rush to all parts of the known world that seemed to promise archaeological discovery. The Dilettanti in England, men like Caylus or Mariette in France or the Roman collectors such as the very Cardinal Albani at whose Villa this Doric Tour started, were equally interested in Roman statuary, coins and cameos, in the Late-Hellenistic temples of Baalbek and Palmyra (published by Wood for the Dilettanti in 1753 and 1757) and the Late Roman palace of Spalato (measured by Robert Adam in 1757 and published in 1764). And if we look at comment on Greek Doric in the Books of Orders and similar publications between 1750 and 1775, we find it on the whole still as insensitive as it had been before 1750. One Italian, one French and two English examples will suffice. The same Gioffredo, who was the first to see Paestum, writes in his *Architettura*, of 1768, that the Doric column was indeed in the early stages without a base, but that the use of a base—as in his own illustrations—shows '*maggior gusto e perfezione*.' Chambers in the 1759 edition of his

Even William Newton, Athenian Stuart's assistant, where he illustrated the Doric order—in his *Vitruvius* of 1771, without a base of course—added on a smaller scale two possible bases knowing that most people still regarded a column without a base as a monstrosity.



Civil Architecture, blames Chambrey (see above) for his 'blind attachment to the Antique,' and ends by saying that he himself in his plates has 'in imitation of Palladio, and all the modern architects except Vignola' used an Attic base for his Doric. Even William Newton, the assistant of Athenian Stuart, in his *Vitruvius* of 1771 hesitates. He shows a Doric temple with columns without bases (pl. 14-16) and the Doric order (pl. 26) too. However, in a corner of his plate of the Doric order he gives two bases—no doubt in case his readers might not like the bareness of Doric. Finally, the younger Blondel in his *Cours* of 1771, gives measurements of Greek temples from Le Roy, but prefers explicitly the slender form of Doric with a base which the Renaissance and the following centuries had developed. His view of the matter is that the Doric column, indeed, started short and baseless, and that 'il a fallu des siècles pour parvenir à la beauté, à la régularité, et à la perfection des ordres que nous connaissons.'

Winckelmann and Stuart

If it is realized that this comment on fifth century Greece was still possible in Paris in 1771, Winckelmann's intuition in recognizing the true character of classic Greek art must seem all the more amazing. As is well known, it appears for the first time in his *Thoughts on the Imitation of the Works of the Greeks*, written in 1755 (and translated into English by Fuseli in 1765) before he had even seen the South. The statuery in the possession of the Elector of Saxony was enough for him to recognize 'unity of the whole structure, a noble relation of parts, a fuller measure of richness . . . and a noble simplicity and calm greatness' as the

essence of Greek classicity. Olympia and the Elgin Marbles and the temples of Paestum could not be described more appropriately; yet it remains a fact that in Rome Winckelmann's favourites were such late and relatively 'Baroque' or 'Rococo' works as the Apollo Belvedere, the Laocoon, and the Belvedere Torso. His enthusiastic praise for the feminine charms of Mengs's *Parnassus* has already been quoted. When it came to architecture, he called the columns of Girgenti and Paestum 'mature,' the entablatures 'great and magnificent' and the ornamentation 'great and simple,' and stated that 'as elegance is added to architecture beauty declines.' But he is nowhere as emphatic on architecture as he is on the fine arts, and concentrates in his papers on Girgenti and Paestum mostly on description and antiquarian questions.

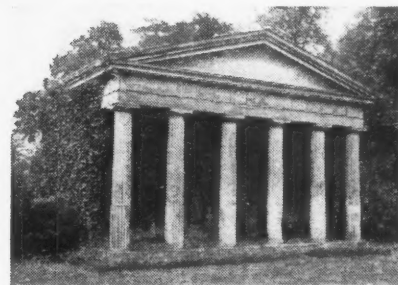
The case of Athenian Stuart is even more surprising. It is true—and memorable, indeed—that as early as 1758 Stuart put up a prostyle Greek Doric temple for Lord Lyttelton in the grounds of Hagley. This is the earliest monument of the Greek Revival anywhere in the world. Yet here, as well as at Shugborough (where c. 1765 he put up for Lord Anson copies of the Tower of the Winds, the Lysicrates Monument, Hadrian's Arch in Athens and another Doric temple), the observant eye cannot fail to notice that of Greek feeling there is little. The setting operates against it probably more than anything. The strong, severe clarity of Athens cannot be replaced by the leafy intricacies of an English park. In a landscape garden with its variety of vistas the Greek copy becomes an ornament, a stage property of exactly the same qualities as a Gothic ruin or a Chinese bridge. Stuart's patrons no doubt wished to be in the latest fashion and to demonstrate their archaeological interest by such three-dimensional quotations from the Greek. But it was far from them—and they would probably have considered it pedantry anyway—to regard their garden ornaments as professions of faith in one aesthetic or cultural ideal as against all others.

So the real story of the Greek Revival—that is of the revival of a genuine aesthetic and cultural enthusiasm for Greece—begins only after Hagley, and after the publication of Stuart and Revett's first volume. There was still a long way to go from archaeological interest to emotional understanding. The first version of Goethe's *Iphigenia* was written only in 1779 and its final version (in verse) in 1787, while he was experiencing the South for the first time.

What then were the vicissitudes of the Doric column from the 'sixties to the 'eighties? The phase of discovery was followed by one of controversy. Those who had made the discoveries were proud of them and ready—with or without deeper aesthetic conviction—to fight for the superiority of what they had discovered. Their attitude could easily be justified from the purely literary worship of all things Greek which had existed for centuries without interfering much with the styles of the writers and artists who shared it. Poussin, to give only one example, wrote to Chantelou in a letter



The first Greek Doric temples actually built in the eighteenth century were by Athenian Stuart: left Hagley, 1758, below Shugborough, c. 1765.



of Nov. 24, 1647, about 'nos braves anciens Grecs, inventeurs de toutes les belles choses.' If that was theoretically acceptable, then surely the buildings of the Greeks, whatever they looked like, must have been better than any other buildings also, and in particular better than those of the Romans, until then the unquestioned source of architectural inspiration.*

Greeks versus Romans

So a battle of styles began between the Greeks and the Romans, fought with remarkable violence on both sides.† The leader of the Romans was Piranesi, who wrote his treatise *Della Magnificenza ed Architettura de' Romani* in 1760 (publ. 1761). Its avowed purpose was to counteract Le Roy's *Les Ruines de la Grèce* by insistence on the older age and more venerable character of Etruscan—that is Italian—as against Greek civilization. Consequently to Piranesi the Tuscan, unfluted Doric, order was more ancient than the Greek Doric. That in itself was not new. Attention has been drawn to Alberti's remark on the priority of the Etruscans, and Piranesi quotes learned witnesses, especially Dempster's *Etruria* of c. 1620 and Gori's *Museum Etruscum* of 1736-43.

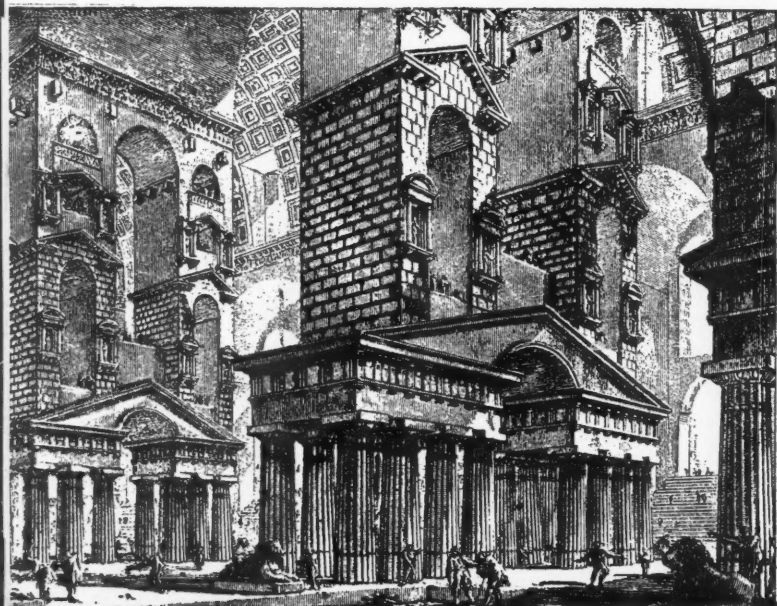
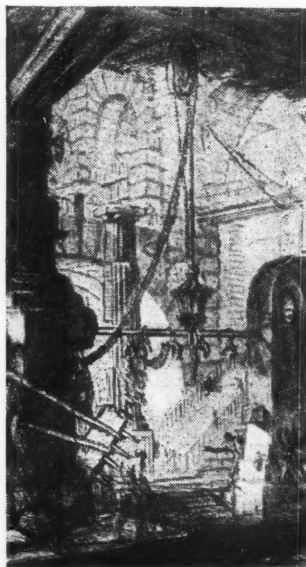
As is not surprising in view of his bellicose attitude in *Della Magnificenza*, there is in Piranesi's own engravings of the 'sixties only one instance of a Greek Doric column, and that in a very special context. On Pl. 16 of the second edition of the *Carceri* appears a solitary Doric column. The date is c. 1761—that is exactly contemporary with the *Magnificenza*—and it is obviously meant as an indictment of Doric as the order of terribilità suitable for the gloom of the prison only.

Meanwhile the other side had found its heralds too. Le Roy himself answered Piranesi in a conciliatory way in 1767 (*Observations, sur les édifices . . .*). He had said, in his *Les Ruines de la Grèce* (Pt. II,

* However, there were writers, even as early as the fifteenth century, who explicitly gave preference to the Romans, e.g. Antonio Manetti who states in his *Life of Brunelleschi* (ed. Holtzinger, 1887, p. 23) that 'in Rome the masters (of architecture) flourished more marvelously than in Greece.'

† The best account of the battle is to be found in two papers by Dr. R. Wittkower and Miss L. Lawrence in the *Journal of the Warburg Institute*, Vol. II, 1938-39. Cf. also for much valuable material L. Hautecoeur: *Rome et la renaissance de l'antiquité à la fin du XVIIIe Siècle*, Paris, 1912.

Piranesi's attitude to the Greek Doric is baffling. He was the protagonist of Roman superiority over Greece, but with his delight in violent contrast and the colossal must have felt the primeval appeal of the Doric style. Doric columns are rare in his work: top, an additional plate in the second edition of the *Carceri* c. 1761; bottom, a fantasy of a Roman Bath.



Intro. p. vi), that he had gone to Greece chiefly because Vitruvius was obscure and had been inadequately interpreted by Perrault, and that architects should study all Greek and Roman monuments, and Vitruvius, and the best modern buildings, consider them 'comme autant d'éléments,' and create out of them the best order of architecture for present use. Regarding Piranesi's special grievance, Le Roy insisted on the priority of Greece over Tuscany. In a similar spirit Mariette, the French collector and scholar, had replied to Piranesi in the *Gazette littéraire* in 1764, calling the Etruscans merely Greek colonists, and praising the 'belle et noble simplicité' of Greek art. Now 1764 was the year in which Winckelmann's *Geschichte der Kunst des Altertums* was at last published, and it has already been shown that several years before Winckelmann had begun to plead for the greatness and simplicity of the style of Girgenti and Paestum. Consequently, when Berkenhout brought out his atlas of the temples of Paestum in 1767, he also used the terms simplicity and grandeur to characterize them.

The English Romans, that is Palladians, sensed the danger to their own position in this growing appreciation of Greek architecture, and so the year 1767 brought the first violent Palladian counter-attack. James Paine, the architect of Nostell Priory, Wardour Castle and Worksop Manor, in the introduction to his *Plans, Elevations, etc., of Noblemen's and Gentlemen's Houses* (p. II, note) goes out of his way to hit at the 'most despicable ruins of ancient Greece.' This aggressive wording went beyond Piranesi and was promptly answered by a little known military engineer Stephen Riou, who had built fortifications in Flanders about the time of the campaigns of Tristram Shandy's uncle Toby, or a little later. Riou, in 1767 and 1768,* called the Tuscan order 'spurious,' and the addition of a base to the Doric order 'a vulgar modern error' and 'a downright innovation against the most deliberate intention of the ancients.'

the outraged Roman

The centre of the opposition against the Grecians was Sir William Chambers, co-founder of the Royal Academy at just that time. In 1759, in the first edition of his *Civil Architecture*, as we have seen, he was not aware yet of any Grecian danger, and wrote of the Doric order very much as most other authors.

When, however, he saw that the barbarity of columns without bases was actually being perpetrated and advocated, he decided to speak up for academic rightness. His opportunity seemed to come when, some time between 1768 and 1770, Thomas Sandby, the Professor of Architecture at the Academy, was prevented, by illness, from lecturing. Chambers prepared a lecture of which a draft survives at the Royal Institute of British Architects.† In it he endeavoured to establish the Egyptians as the inventors of what is called Greek architecture.‡ After this he goes on:

'How distant the Grecians were from perfection in Proportions in the Art of Profiling and I may venture to say in the whole detail of the Decorative Part of Architecture will appear at first sight to every one whether ignorant or informed who unprejudiced compares the Columns, Capitals, Bases, Pedestals, Entablatures and Ornaments in the works of Messrs. le Roy, Rivett, Steward and other ingenious travellers with the Antiquities of Rome he may find in Palladio, Serlio, Desgodetz, Sandrart, Piranesi and many other Books in which they are accurately delineated. . . . But should any Man be diffident of his own judgment, or trusting to the Encomiums of a few ingenious but too partial Travellers, discredit the Testimony of his own Eyes, he cannot have a more corroborating Proof of the Imperfection of the Grecian Architecture than that it is diametrically opposite in almost every Particular to that of the Romans, whose works have been admired, copied and imitated by all the great

* Historical Remarks on Ancient Architecture, *Annual Register*, 1767, p. 144, and *The Grecian Orders of Architecture*, p. 46.

† The first of these proposed lectures is in a finished state and deals with general principles of architecture. The second with which we are concerned here is also complete, but most of it is crossed out. In the third edition of his *Civil Architecture*, see below, Chambers says that his remarks had been 'intended for the second edition of this work,' and the second edition came out in 1768.

‡ That in itself was not new. It was a view put forward, e.g. by Caylus and explicitly opposed by Winckelmann. A less familiar quotation is the following from *Nouveaux Mémoires ou Observations sur l'Italie pas Deux Gentilshommes Suédois*, London, 1764, supposed to be by P. J. Grosley. They mention the striking similarity of Paestum to extant buildings in Upper Egypt: 'It is easy to convince oneself that their construction preceded the birth of the arts even in Greece.' The Greeks only copied from them.

Architects from the fourteenth century . . . till this Day.
And so on, to this climax:

'The memoirs of two or three or half a dozen can have but little weight in a matter of this Nature, they might with equal success oppose a Hottentot and a Baboon to the Apollo and the Gladiator as set up the Grecian Architecture against the Roman. . . . It hath afforded occasion of laughter to every intelligent Architect to see . . . what Encomiums have been lavished upon things that in Reality deserve little or no notice.'

Space does not allow the quotation of these infuriated pages in full, but a few of the expressions used are too remarkable to be missed. Chambers foresees that if it were seriously tried to 'cheat us into a Reverence for Attic Deformity . . . a general outcry of artists and connoisseurs would perhaps bring even the Gothic Architecture in Vogue again.'

He compares the style of the Lysicrates Monument with 'the Taste of Borromini.' The Parthenon and Theseion are 'too imperfect to deserve a serious Criticism.' 'Many of our Parish Churches are much more considerable Buildings.' The things about which he is particularly annoyed are the comparatively small size of Greek buildings, the lack of a Greek domestic architecture equal to Greek temples and the simplicity of Greek construction.

'In the Constructive Part of Architecture the Ancients were no great Proficients. . . . Many of the Deformities which we observe in Grecian Buildings must be ascribed to their Ignorance in this Particular, such as their Gouty Columns. . . .'

Doric primitivism

The Gouty Columns bring us back to our narrower problems of the Doric Revival. How much else of this flood of abuse needs comment? One phrase in particular, I think, the one in which the Apollo stands for Rome and the Hottentot and Baboon for Greece.* Chambers was neither a fool nor a pharisee. There is no denying the fact that, when the Doric of the sixth and fifth centuries was first seen, it did not appear to the eyes of men of taste as grave and severe classicity but as ugly, barbaric, primeval, sub-human. That is why Paestum and Girgenti could, for such an amazingly long period, have remained undiscovered.

The champions of Doric were champions of Nature versus sophistication, strength versus effeminacy. Fuseli, the painter of *Sturm and Drang*, of Homer and Shakespeare and Ossian, could at the same time translate Winckelmann and write an essay on Rousseau.† Lord Monboddo, that picturesque, air-bathing Caledonian philosopher, called Pythagoras, the archaic sage, 'undoubtedly the greatest philosopher that ever was in Europe' and at the same time urged his fellow Britons to recognize in the Orang Outang 'the first stage of human progression.'‡ Once you believe in the humanity of the Orang Outang, perhaps a baboon is, after all, not so very inferior to the Apollo Belvedere.

Similarly, a comparison with the Gothic style could, about 1770, assume quite a different meaning from that intended by Chambers. In 1762, Bishop Hurd had stated in his *Letters on Chivalry and Romance* (all devoted to high praise of what he calls Gothic and we would call Romantic) that 'Greek antiquity very much resembles the Gothic' (p. 19). Ten years later the discoverers of Fingal's Cave, Sir Joseph Banks and the Swede von Troil, wrote of it:§ 'Compared with this what are the Cathedrals . . . built by man.' To the sublimity of Fingal's Cave, that is Nature, 'what has been added . . . by the whole Grecian school.' These natural pieces of basalt surpass even 'what time has left of Palmyra and Paestum.' Again, one year later, in 1773, Goethe's encomium of Strassburg Cathedral appeared, and Gothic for the first time stands for 'wholeness, greatness . . . dignity and glory,' that is for Genius as against 'school and rule.'|| And in 1774, an otherwise not very important traveller and writer, William Young, published *A Journal of a Summer's Excursion to Naples, and from thence over all the Southern Parts of Italy and Malta*. The journey was made in 1772. In the journal we read à propos Selinus:

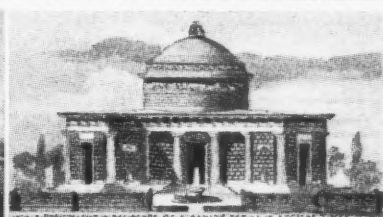
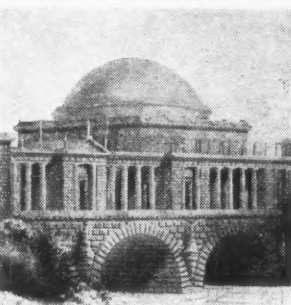
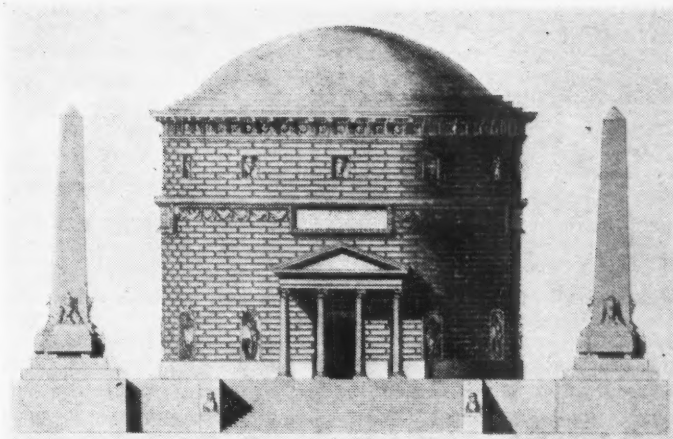
* On the Hottentots see the Note at the end of this article.

† To be precise, the first appeared in 1765, the second in 1767.

‡ Pythagoras: *Antient Metaphysics*, Vol. III, 1799; Orang Outang: *Of the Origin and Progress of Language*, Vol. I, 1773, p. 239.

§ See G. Grigson: *THE ARCHITECTURAL REVIEW*, Vol. 104, 1948.

|| See the translation and comment by G. Grigson and N. Pevsner, *THE ARCHITECTURAL REVIEW*, Vol. 98, 1945.



Left, Soane's Doric in the Triumphal Bridge of 1776 (see page 271) and right, the Residence for a Canine Family of 1778. Soane's early style owes much to those young

Frenchmen who about 1750-70 worked in Rome under the influence of Piranesi. Top: a plate from Peyre's *Œuvres d'Architecture*, published in 1765 and no doubt known to Soane; cf. specially domes and ashlarling.

'The Order of all these Buildings is of a Stamp which proves them anterior to the Refinements of the Grecian School; in the ages of polite Literature in Greece, these Temples must have been regarded in the same Light as a truly venerable Gothic Cathedral in present days.*

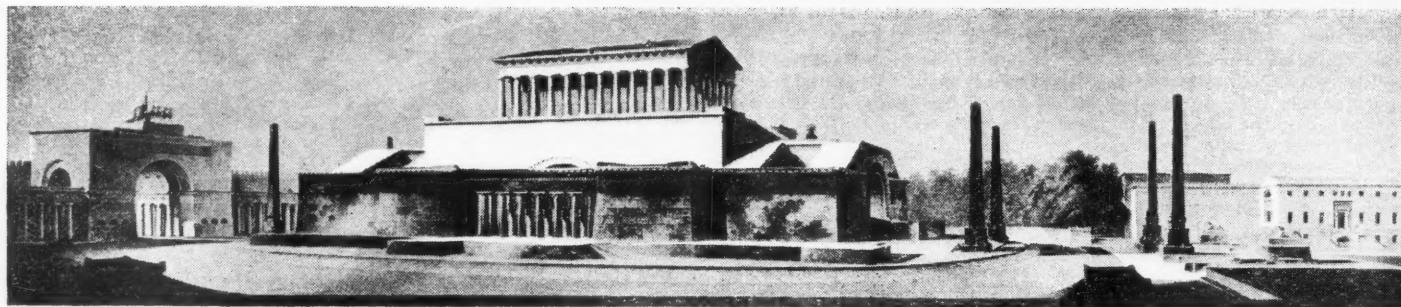
Venerable Gothic Cathedrals, humanity of the Orang Outang—it does seem as if, at least in the ears of a few, the insults of Chambers would have sounded flat and ineffectual. Those few were members of a younger generation. For older men it must, indeed, have been very hard to appreciate the nobility of Doric architecture. Even Goethe, convinced of Greek greatness, after he had lived through his revolutionary Gothic and Shakespearian phase and achieved the mature classicity of his *Iphigenia*, wrote home thus from Paestum (March 23, 1787):

'The first impression could only arouse surprise. I found myself in an entirely alien world. For as the centuries shape themselves from the grave to the pleasing, so they shape mankind at the same time, nay create it. Now our eyes and with them our whole being are attracted and decisively determined by a slenderer architecture so that these obtuse, conical, closely set masses of columns appear irksome, nay terrible. However, soon I pulled myself together, remembered the history of art, thought of the age whose spirit considered such an architectural style appropriate, presented to myself the severe style of sculpture, and in less than an hour I felt attracted, nay praised my genius for permitting me to see these well-preserved fragments.'

That was at Paestum; a little later, visiting the Temple of Concord at Girgenti (April 25, 1787), he found 'its slender style already approaching our idea of the beautiful and pleasing,' and in comparison with Paestum like 'a divine image to a colossus.'

It can in fact be said all round that Doric (or Tuscan) columns of a height of less than the six diameters, i.e. of a squatter shape than

* In this connection it may also be worth recording that the same Riou who defended the Greeks so valiantly wrote in the very same *Annual Register* (1767) in defence of Gothic—although in a different context. He contrasts the 'monstrous taste of heavy architecture' prevalent in Norman times, what Wren called Anglo-Saxon, with Wren's 'Saracenic,' i.e. the 'Modern Gothic . . . distinguished by the lightness of its works, the excessive boldness of its elaborations and of its sections, by the delicacy, profusion and extravagant fancy of its ornament.' The passage has not been noticed before, I think, in discussions of the Gothic Revival. Its source is probably Laugier who praises (*Essai*, p. 4, 1753) 'the boldness of design, delicacy of carving' and 'majesty and freedom of the Gothic style.' See *THE ARCHITECTURAL REVIEW*, Vol. 98, 1945, p. 156, 158.



The most powerful Doric fantasy: Gilly's design for a national monument to Frederick the Great, 1796.

the Parthenon, could only be appreciated by a conscious effort. Early Doric remained tantamount to Nature and primitivism, and was therefore, only first intellectually and later, visually admired by men of revolutionary tendencies, while those of a more classic cast convinced themselves that Periclean Doric was indeed the ideal of masculine perfection.

Doric in practice

It now remains to find out who the leading Dorians were. The first in theory seems to have been Francesco Milizia (1725-98). It is illuminating to follow his attitude from the *Saggio di Architettura Civile* before 1768 (*Opere Complete*, Vol. ix) to the *Principi di Architettura Civile* of 1781 and on to the *Dizionario* of 1787.

In the first book he writes (p. 27) of the Doric order:

'The proper base of this order, whenever it needs one, is that which is usually called Tuscan, a base most beautiful and simple. For this masculine order suffers no multiplicity of members.'

In 1781 this has become (Pt. I, Cap. 8, sec. 1):

'No architect nowadays would have the courage to put up any column without a base. . . Architects say that . . . on no condition whatever should we omit the base which strengthens the foot of the column and increases its stability. . . These reasons are sound enough, but it would all the same perhaps not be a pity if the base were suppressed in certain cases.'

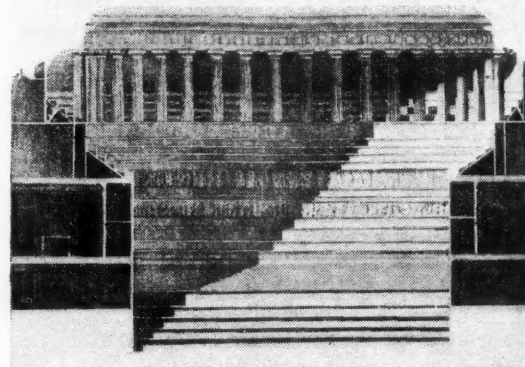
Finally, in 1787, Milizia states that the Doric column

'has no need of a base' and 'the slimmer it is made, the more is it debased.'

It is a fact well worth putting on record, and not, as far as I know, previously noticed, that among practising architects Soane stands at the beginning. This will not be surprising to anybody convinced of the true range of his genius. He began, I think, under the influence of Peyre's *Œuvres d'Architecture* (1765). His *Triumphal Bridge*, the Royal Academy Gold Medal Design of 1776, is inspired by Peyre's Roman domes, Peyre's severe ashlar walls and Peyre's feeling for unrelieved block shapes. But it has one feature absent in Peyre's publication. All the innumerable columns of this megalomaniac design are Greek Doric, though of the slender proportion of those from the Temple of Roma and Augustus in Stuart and Revett's first volume. Then Soane went to Rome. He arrived in 1778 and left prematurely in 1779, lured away by a promise from the eccentric Bishop of Derry (Earl of Bristol) to give him the commission for his new mansion at Ickworth. The promise was not honoured and Soane never returned to Italy. But while still there he designed for the Bishop a *Residence for a Canine Family* and this, while in its odd, three-cornered plan derived from the Dumont

of the earliest published drawings of Paestum*—and in its elevation again from Peyre, has Doric columns of archaic heaviness.

In the same year, 1778, Piranesi had died, and also in the same year his publication of Paestum had come out. Does the fact of his work on such a publication not prove that towards the end of his life he had changed his views on the value of the Early Greek style? For although, when the tome appeared, Piranesi was dead and his son Giovanni Battista signed himself as responsible for it, the engravings must obviously date back to the elder Piranesi's last year or years. However, a glance at the text of the book shows that even now that silence on Paestum and the Doric style could no



The earliest Greek Doric in France: Ledoux's Theatre at Besançon, 1778.

longer be of any avail, Piranesi still wanted to try to get advantages for his Etrusco-Roman case out of it. What he says is this: 'The ancient town of Paestum called by the Greeks Possidonia was in ancient times under the rulership of the Lucanians, and then under that of the Romans.' By omitting the fact that Paestum at the time of the temples was Greek, he can sum up their importance as a new proof that the arts 'flourished no less in Italy than in Egypt and Greece.' Should the only other Piranesi plate which seems a homage to the Doric style be explained in a similar way? It is a view of what Piranesi calls three propylaea in a Thermae building, and he uses Doric columns with the utmost emphasis on their massive, squat, four-square character. Perhaps one can assume that Piranesi had indeed come round to an æsthetic appreciation of Doric, but felt that he could justify it intellectually only by linking it up with Rome, the only city which people connected with such gigantic thermae. However, the engraving appears only in Piranesi's *Collected Works* and may be by the son. Neither Giesecke nor Hind nor Focillon offer a satisfactory answer.

The fact remains that those young architects who reached Rome with a love of the gigantic and primeval, men such as Peyre (who arrived in 1753) and Soane, developed an unbounded admiration for Piranesi; and the *Appartenenze d'antiche Terme* is with Soane's Dog Kennel amongst the incunabula of the new visual understanding of Doric.

* The Dumont design is for a Monument to Painting, Sculpture and Architecture. It was presented by Dumont to the Accademia di S. Luca in Rome in 1764 and published in 1764 (in *Morceaux d'Architecture* and also in *Suite de Projets détaillés de Salles de Spectacle*). The same plan appears again not essentially modified in one of Ledoux's Gates (ill. in M. Raval's book, Paris, 1945, p. 66).



The earliest Greek Doric design in Germany: H. C. Genelli's temple to Frederick the Great, 1786.

They were followed by Ledoux, the greatest French architect of Peyre's generation, who uses a severe Greek Doric order inside his Theatre at Besançon in 1778, and outside one of his Gates of Paris, the circular Barrière de Monceau of 1784-89; then by the little known Hans Christian Genelli (1763-1823) who, in 1786, designed a National Monument to Frederick the Great in the form of a Greek prostyle hexastyle temple (the first suggested complete Greek temple in the North after Athenian Stuart and obviously in context and form much more serious). After Genelli comes, as far as I can see, the second volume of Stuart and Revett in 1788, with the measured drawings of the Parthenon at last, and then Bonomi's church at Great Packington (1790)—so similar to Soane's Vestibule at Tyringham of 1793, that one feels inclined to presuppose some earlier similar ideas of Soane known to the lesser man.*

These buildings in the Greek style may seem few and unimportant to us. To the Roman partisans they were a sign of renewed danger, and Chambers was so alarmed by them, especially no doubt by Stuart and Revett's folio, that he decided, in 1791, to include in the third edition of his *Civil Architecture* some of the abuse of the Greeks that he had prepared for the second. He writes (p. 19):

'None of the few things now existing in Greece, though so pompously described, and neatly represented, in various publications of our time, seem to deserve great notice, either for dimensions, grandeur of style, rich fancy, or elegant taste of design.'

The Parthenon he calls less considerable than St. Martin's in the Fields, and he ends by saying that since the Greeks were

'so deficient in architecture . . . it follows that our knowledge ought not to be collected from them, but from some purer more abundant source . . . which can be no other than the Roman antiquity yet remaining.'

But that was the end of Roman resistance.

After 1790 the true Greek Revival made rapid progress. Soane went on, first in his design for the House of Lords of 1794-96, then in that for a Sepulchral Church at Tyringham in 1796, and in the Princess Street Vestibule of the Bank of England in 1804.

* Also before 1790 is Dufourny's *Ginasio* of the Botanical Gardens at Palermo. It dates from 1789. Of c. 1780 is Cameron's Rotunda at Tsarskoe Selo, illustrated by C. Loukomski. Roughly contemporary is an Orangery by Templeman in Uppsala, of which Professor Sirén kindly told us, and a drawing by Le Queu to which Dr. Rosenau has drawn our attention. It will be illustrated by her in a forthcoming article in THE ARCHITECTURAL REVIEW.

note

It is worth noting that in the appreciation of Greek literature and philosophy exactly the same battle was being fought in England at the same time. I have taken most of the following facts from M. L. Clarke: *Greek Studies in England, 1700-1830*, C.U.P. 1945. The voice of Chambers or Paine is in this case that of Lord Kames, the celebrated writer on aesthetics (known to readers of THE ARCHITECTURAL REVIEW by his remarks on the art of gardening). In his *Elements of Criticism*, published in 1762, he raves against the Greek drama, its 'imbecility,' its 'absurd

and its unreasonableness and impropriety, and compares the emotions felt in reading Greek plays to 'what is felt in perusing the descriptions of the Hottentots' (cap. XIV). It may well be that Chambers remembered this passage when he wrote his lecture of c. 1768. On the side of the Grecians stood Thomas Blackwell whose *Enquiry into the Life and Writings of Homer* had established Homer as early as 1735 as the great Natural Genius, delighted with heroes and gods whose chief occupations are drinking, fighting, cheating and loving. Blackwell's Homer had made the greatest impression first on Edward Young of the *Original Composition*,

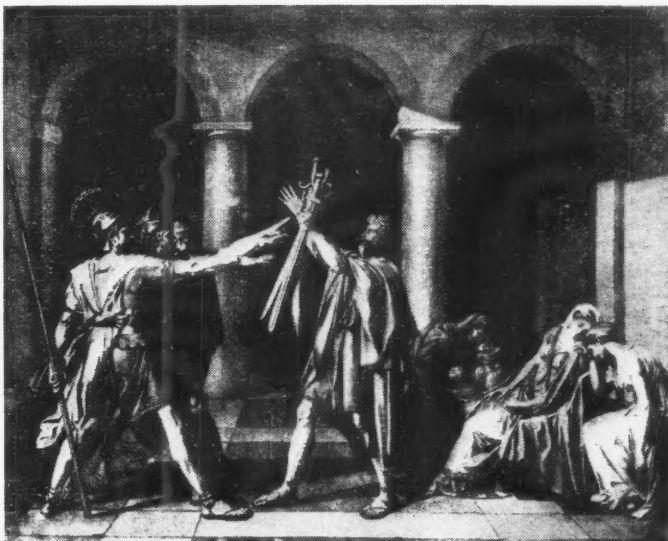
In 1796, finally, Friedrich Gilly in Berlin begun work on the most grandiose, most moving and most severe scheme of the early Greek Revival: his design for the national monument to Frederick the Great. Gilly was twenty-four when he designed this vast temple on its colossal substructure and these triumphal entries of sombre majesty. He had been neither to Italy nor Greece, nor did he know any other foreign country. Then, in 1797, he visited Paris and London, but while Ledoux, Chalgrin and the other French architects of the more revolutionary trend evidently impressed him much, they cannot have confirmed his faith in Doric Greece. For—and a few lines on this may serve to round off this article—France did not favour the Doric order. Against the two odd appearances of Doric columns in Ledoux's work stand dozens of a similarly squat and inelegant Tuscan. Tuscan, indeed, played the part in Paris played by Doric in London and Berlin—and for good reasons. Tuscan had been the choice of Piranesi in his *Magnificenza*, and Tuscan had ever since remained the characteristic order of archaic Rome, that is of republican Rome. So when political revolution began to stir amongst the young artists of the French Academy in Rome, they looked up to Roman virtue and heroism, to Roman history and the oldest Roman architecture, that is, to what was regarded as primeval Etruscan. Hence short, broad Tuscan columns appear in Ledoux, in Wailly (Krafft & Ransonette: *Plans . . . des plus belles maisons . . . a Paris*, 1802, pl. 43-44 House, built by the architect for himself, 1778), in Brogniart's Cloisters of the Capuchins, Paris, 1783 (most recently illustrated in P. Lavedan: *L'architecture française*, Paris, 1944, pl. 47), and then in a painting which was for reasons of content and form to become the symbol of the revolutionary movement: Jacques-Louis David's *Oath of the Horatii*, painted in Rome and exhibited in Paris in 1784, the severely plain background of which consists of nothing but two Tuscan columns and three plain arches.

Twenty-three years lie between David's *Horatii* and Mengs's *Parnassus*. The one begins, the other ends this story. What had still been an oddity of antiquarian interest to Mengs, had become to David, to Ledoux, to Soane, to Genelli and Gilly the manifestation of a new and fervently pursued artistic ideal.

and then on Herder and through him on Goethe. Blackwell thus helped to create the enthusiasm of the German *Sturm und Drang* for folk-art, and the art of the primitive stages of civilization. So once again the admiration for ancient Greece and for the Nordic Middle Ages become one.

Meanwhile Lord Monboddo of the Orang Outang wrote this (*Of the Origin*, Vol. III, p. 375, incidentally translated into German in 1785 and prefaced by Herder): 'Of the Greek masters, whom are we to prefer, the more antient, or the later writers? This question Horace has determined; for he has told us that the more antient are the best.'

And indeed at the same time, Aeschylus was being re-discovered. Richard Cumberland wrote in *The Observer* (1786-90) that 'Agamemnon's beauty would be lowered by a comparison with Sophocles and Euripides' and that Aeschylus and Shakespeare are 'nearly allied in genius,' and Robert Potter published his edition of the Tragedies in 1777, prefaced by an introduction in which he says that Aeschylus left it 'to posterity to admire the force of his genius, and to doubt, whether he was ever excelled, or even equalled, till our Shakespeare arose.'



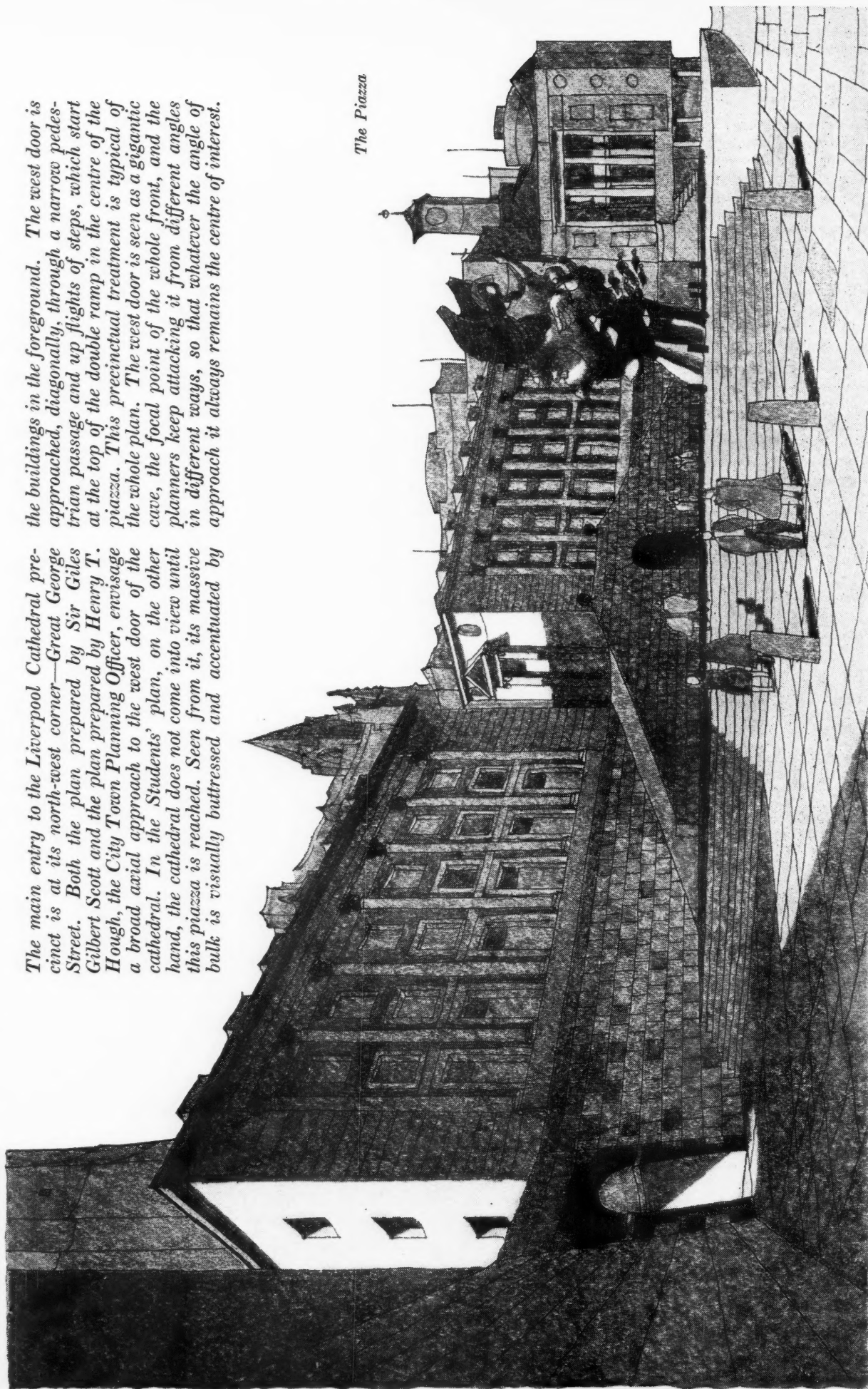
J.-L. David: *The Oath of the Horatii*, 1784, Tuscan Doric not Greek Doric, because revolutionary France looked back to Roman virtue rather than to Greece.

A PRECINCT FOR LIVERPOOL CATHEDRAL

The plan described on the following pages was commissioned by THE ARCHITECTURAL REVIEW from a group of students of the Liverpool University School of Architecture and Department of Civic Design. The idea which inspires it is the creation of a fit setting, in the English precinctual tradition, for Sir Giles Gilbert Scott's cathedral. The authors of the scheme are T. H. Carline, E. W. Macdonald, O. N. Roberts, P. S. Boston, A. G. Gass and J. K. O. Trew. The perspectives illustrating it were drawn for the authors by Gordon Cullen.

The main entry to the Liverpool Cathedral precinct is at its north-west corner—Great George Street. Both the plan prepared by Sir Giles Gilbert Scott and the plan prepared by Henry T. Hough, the City Town Planning Officer, envisage a broad axial approach to the west door of the cathedral. In the Students' plan, on the other hand, the cathedral does not come into view until this piazza is reached. Seen from it, its massive bulk is visually buttressed and accentuated by

the buildings in the foreground. The west door is approached, diagonally, through a narrow pedestrian passage and up flights of steps, which start at the top of the double ramp in the centre of the piazza. This precinctual treatment is typical of the whole plan. The west door is seen as a gigantic cave, the focal point of the whole front, and the planners keep attacking it from different angles in different ways, so that whatever the angle of approach it always remains the centre of interest.



The Piazza

A description of the plan for a Liverpool Cathedral precinct by its authors, a group of students at the Liverpool University School of Architecture

The building of a great new cathedral on a site with few historic associations has presented the contemporary planner with a special problem. To create a fitting environment for this 'meteor from the eclipsed firmament of Gothic revivalism' is to condense into a limited period a process which, in the case of the majority of our cathedrals, has taken centuries to complete, and is a task which must be approached with diffidence.

The characteristics which we associate with the word precinct are comparatively easy to analyse but difficult to reproduce. The traditional precinct is the result of the gradual accumulation and integration of activities and buildings related to a central motive, and the fact that the process has been gradual has had the effect of dissuading planners from attempting to solve the problem of the modern precinct. It is generally argued that the visual qualities of the traditional precinct are largely accidental and therefore incapable of reproduction, and that the cellular structure of the precinctual community, being the result of natural growth, cannot by its very nature be the result of conscious planning.

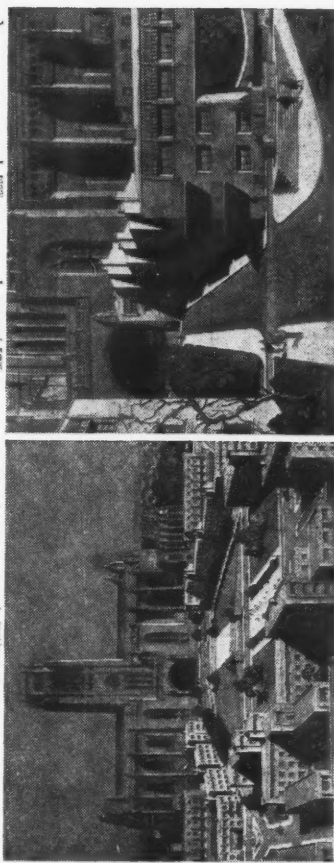
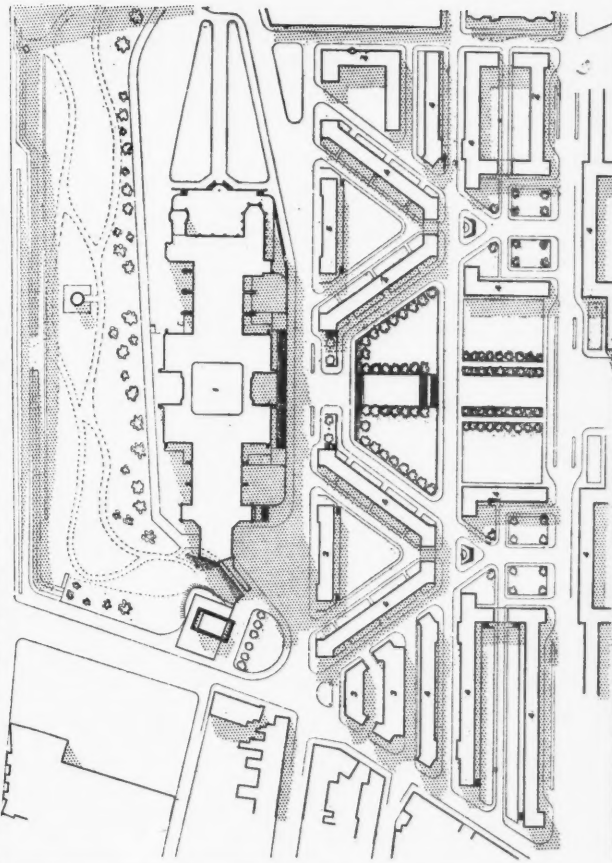
The force of these arguments is great, but not overwhelming, and it is deplorable that they should have had the effect of creating a situation in which the opposite extreme—the rigid pattern of geometric shapes and axial approaches entirely unrelated either visually to the character of the central building or functionally to its associated activities—has become the standardized approach to the problem.

While admitting the dangers inherent in an attempt to provide a solution aimed at creating a well-defined community with visual qualities of a subtler nature than those of the geometric plan, we believe that such an attempt must be made, and can in fact be made successfully if the character of the central building itself, the nature of the activities associated with that building, the potentialities of the site and the basic qualities of the traditional cathedral precinct are carefully analysed and integrated into the plan.

It was with the intention of demonstrating the possibilities of such an approach, rather than providing a finished solution to the particular problem at Liverpool, that the REVIEW commissioned us, a group of students of the Liverpool University School of Architecture and Department of Civic Design, to prepare the plan which is here realized in sketches by Gordon Cullen.

THE SITE of the new cathedral is an area of high ground to the south of the City Centre, dominating the whole region, and bounded on the north and east by largely residential blocks of the early and middle nineteenth century, on the south by an area of a later and more cosmopolitan nature, and on the west by a commercial area spreading down the hill to the warehouses and docks. Immediately to the east of the cathedral is the St. James's Cemetery, a converted quarry some 50 feet deep, the picturesque qualities and historic associations of which were described in an earlier article (THE ARCHITECTURAL REVIEW, March, 1946). The space to the west, lying between the cathedral and the main traffic route out of the City Centre, consists largely of derelict and obsolete property, the early removal of which is assumed. The area forming a natural precinct is bounded on the north by Upper Duke Street, on the east by Hope Street, on the south by Upper Parliament Street, and on the west by Great George Street, and is at present crossed by a wide street which, however, carries little traffic. Situated in the S.W. corner of the area is the University Settle-

PLAN BY SIR GILES GILBERT SCOTT



Top, is the plan by Sir Giles Gilbert Scott for the environs of Liverpool Cathedral.* The illustrations above show, left, the cathedral seen from the west, looking over Great George Street, and right, an oblique view of the west portal. Key to plan: 1, cathedral; 2, canons' residences; 3, garage and service station; 4, flats; 5, choir school and cathedral offices.

*Sir Giles, in a letter to the REVIEW, describes his plan as follows: 'the slope of the ground on the quasi-South Side of the Cathedral is considered too steep to allow of the direct frontal approach to the Great Porch for vehicular traffic. This fact suggested the diagonal approach roads which are a predominating motif of the lay-out. I also feel that, for a building of this character, it is desirable to bring the small adjoining buildings in front of the Cathedral, so that they appear to be clustering around the base of the Cathedral which towers above their roofs. For a gothic building this treatment seems preferable to a vast empty space such as might be suitable for a building in a classic or other monumental style. The combination of a romantic lay-out with a certain formality of treatment provides an interesting problem. The plan has been prepared to give fine vistas to those walking in the streets, rather than to make a formal pattern as viewed from an aeroplane, though it is interesting to observe that an aerial view gives two gigantic "V" signs of victory. As regards the St. James's Cemetery, alternative suggestions have been made in the past, one of which was to throw a single-span bridge direct across it, leading up to the tower, while another proposal was to provide an open air theatre. I prepared a scheme for the latter treatment, but it is doubtful whether either of these proposals will materialise. Another suggestion has been made that this cemetery should be filled in and a flat garden formed. This, I consider, would be disastrous, as the romantic quality of the sunken quarry is a great asset to this side of the building, which should on no account be destroyed.'

ment, a Youth Centre and a Theatre, the inclusion and expansion of which forms an essential part of the plan.

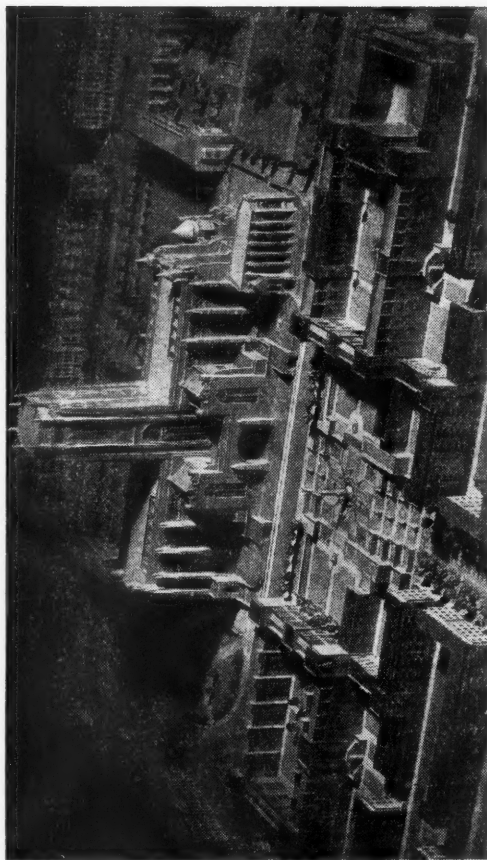
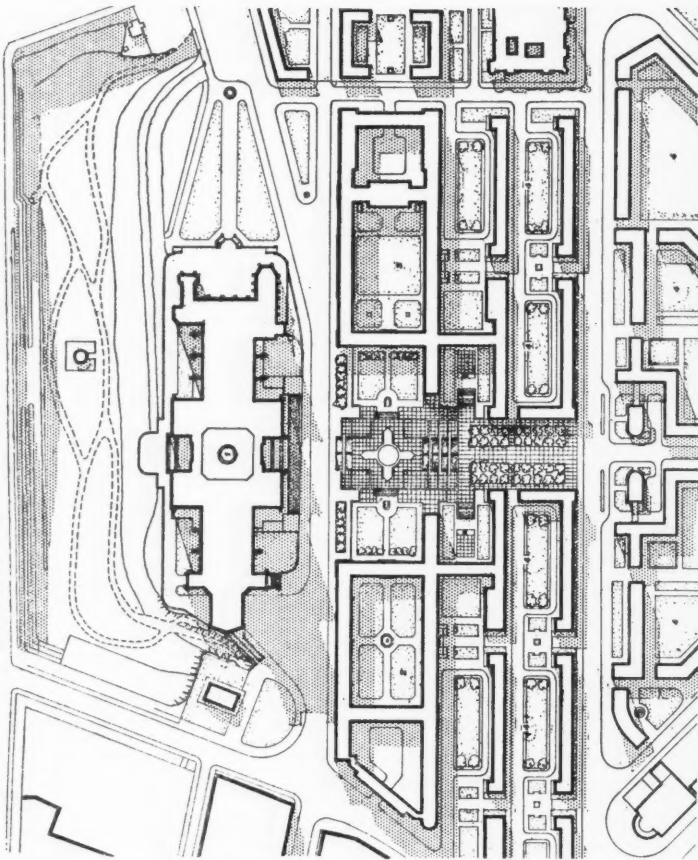
THE PLAN

The main functions of the plan, which does not claim to be more than a broad indication of the grouping of buildings and open spaces, and which does not attempt their detailed treatment, are:—

- (1) To create an essentially precinctual environment of interrelated buildings and enclosed spaces, in which those activities related to the cathedral can function without the disturbance of constantly passing traffic.
- (2) To develop those approaches which, through the accidental arrangement of existing buildings, provide the most effective views of the cathedral. The main approach will be from the N.W. corner, along the main traffic route of Great George Street, the cathedral being screened by fairly high buildings forming the outward face of the precinct, until the open piazza at the base of the hill is reached. Here, the change of axis is effected by the shape of the open area and the angle of the buildings flanking its east side, which is pierced by a quite narrow pedestrian way forming the final approach to the cathedral and its adjoining square. The approach from Rodney Street, whence the cathedral appears suddenly and excitingly above the Georgian terraced houses, is flanked on the west by the Bishop's Palace and terminates in the same cathedral square. Access from Hope Street on the east is provided by a bridge over the cemetery and gardens, leading on to a small open platform at a lower level than the cathedral entrance, which is reached finally by two curved flights of steps.
- (3) To provide the greatest possible variety of views of the cathedral which, instead of being seen just once, is viewed through a large number of oblique openings each time in a different context of buildings, the crown and focal point of a sequence of splendid pictures.
- (4) To group the buildings in such a way as to encourage an architectural treatment which would reflect the essentially romantic character of the cathedral, so that they appear, not as afterthoughts, but as a visual expression of the cathedral's outward expansion.
- (5) To emphasize the steep slope up to the cathedral by grouping the buildings so that their broken roof lines, the comparative narrowness of the intervening spaces, and the use of steps and terraces combine to produce a dramatic upward movement culminating in the tower itself, and so that the buildings themselves perform the visual function of buttresses to its great mass.
- (6) To provide, in the series of changing views of the cathedral and its buildings, for the free movement of ceremonial processions. Thus, the Diocesan Offices, backed by a large open space, are linked to the cathedral by steps and terraces forming the main processional approach, while a subsidiary axis passes through the Choir School and Theological College.
- (7) To retain the essential qualities of the existing cemetery while providing access to the east door. The great mass and height of the cathedral are best appreciated from the depth of the quarry, which, it is suggested, should be left in its existing picturesque state.
- (8) To allow adequate traffic circulation around the area, the centre of which can, however, be isolated from vehicles by closing the main gates to the cathedral square. All approaches have been arranged to suggest entry into, but not passage through, the precinct.

The authors of the plan are T. H. Carline, E. W. MacDonald, O. N. Roberts, of the Department of Civic Design, and P. S. Boston, A. G. Gass, J. K. O. Trew, of the School of Architecture.

PLAN BY H. T. HOUGH, LIVERPOOL CITY ENGINEER

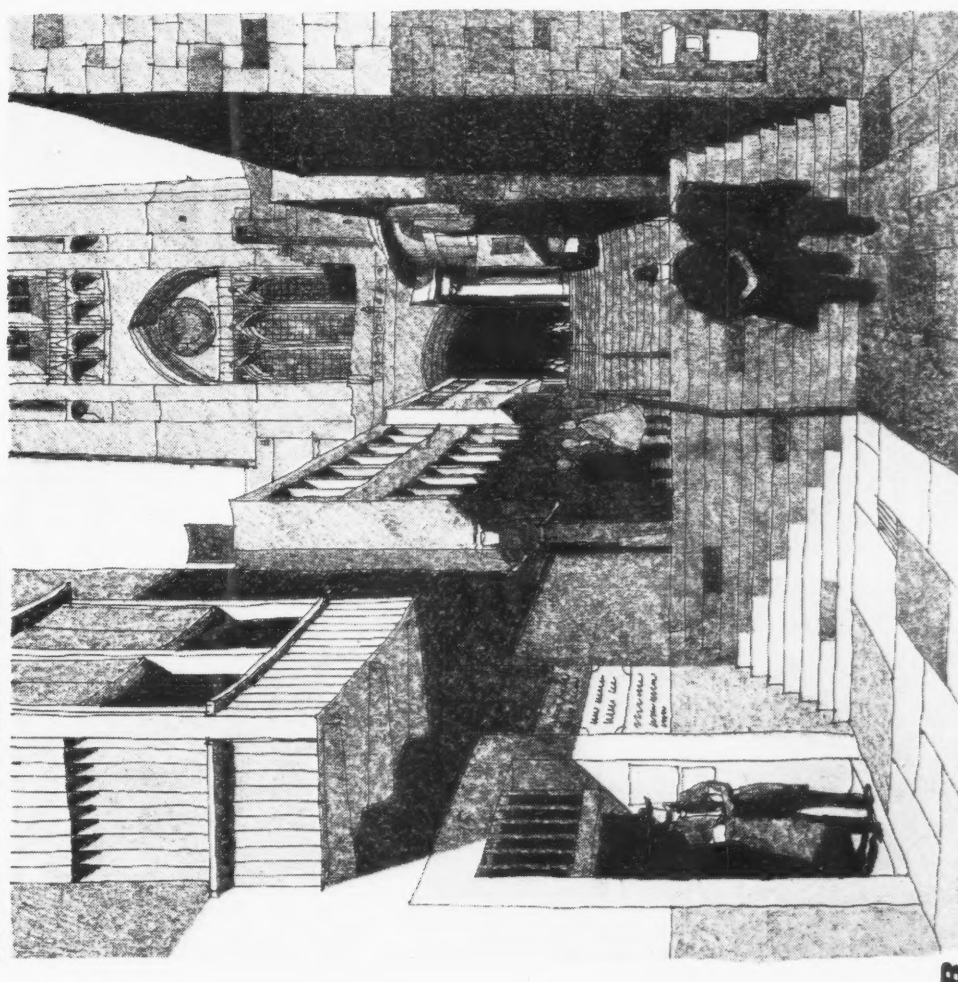


The City Engineer's plan, top, was approved by the Liverpool Post-war Redevelopment Committee in January last. The blocks of flats between Rathbone Street and Great George Street, form, in effect, a continuation of the residential area to the west (much of which is already built). The future of St. James's Cemetery is undecided, although the model shows it filled in and with the space laid out with lawns, avenues and an approach to the cathedral. In the plan, 1 shows the Cathedral; 2, residences for the Bishop, Dean and Canons, forming the main block on the north of the central approach; 3, a corresponding block on the south comprises Choir, School, Library, Assembly and meeting accommodation; 4, flats. Above is an air view of a model of the City Engineer's scheme as seen from the south-west.

KEY TO THE STUDENTS' PROPOSALS ILLUSTRATED ON THESE PAGES

Key to plan: 1, cathedral; 2, bishop's palace; 3, canons' residences; 4, library; 5, diocesan offices; 6, choir school; 7, theological college; 8, university settlement; 9, youth centre; 10, theatre; 11, restaurant; 12, Mount Quarry. A, B, C, D, E, and F show the viewpoints from which Gordon Cullen's drawings, with corresponding letters, were made.

DRAWINGS BY GORDON CULLEN



B

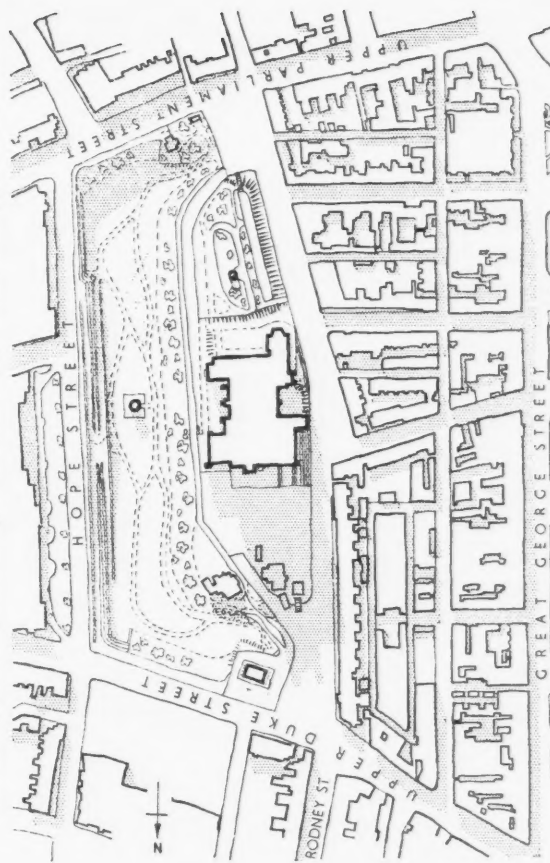
The stepped footpath up to the cathedral from the Great George Street piazza enhances the drama of the great west portal. It does this by masking all but a shadowy segment until the top of the last

flight is reached—and then the full breadth and scale of the great doorway comes into focus on the far side of a wide open space. The angle of approach is, as near as makes no difference, that

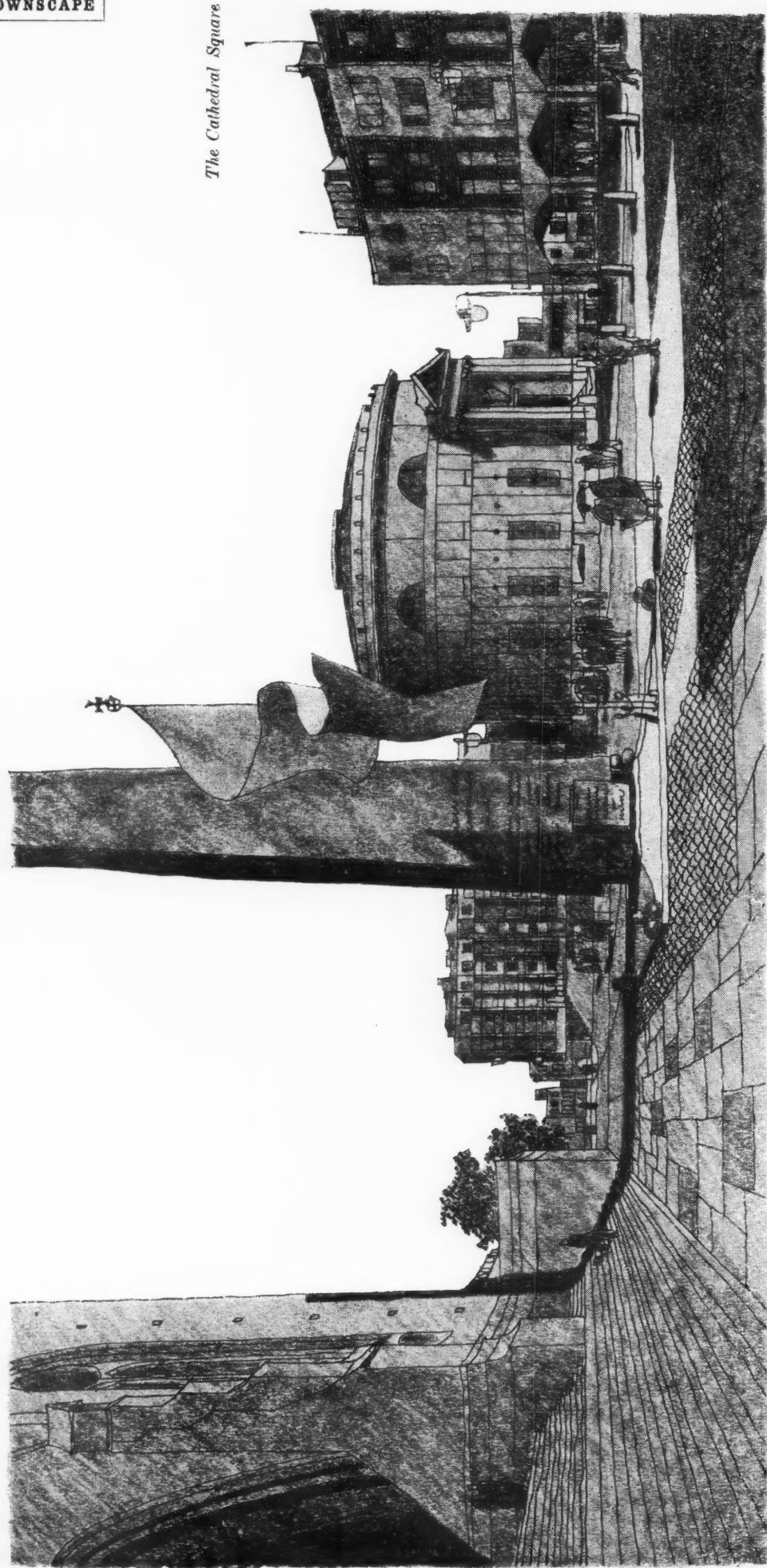
of the road selected by Sir Giles for the Academy proposals are in this respect nothing but a development of Sir Giles's own ideas for the Cathedral setting.

TOWNSCAPE

PLAN OF THE ENVIRONS OF LIVERPOOL CATHEDRAL TODAY
The streets mentioned in the descriptions of the plans are shown in the map below.
The main approach from Liverpool is Great George Street coming from the north.



The Cathedral Square

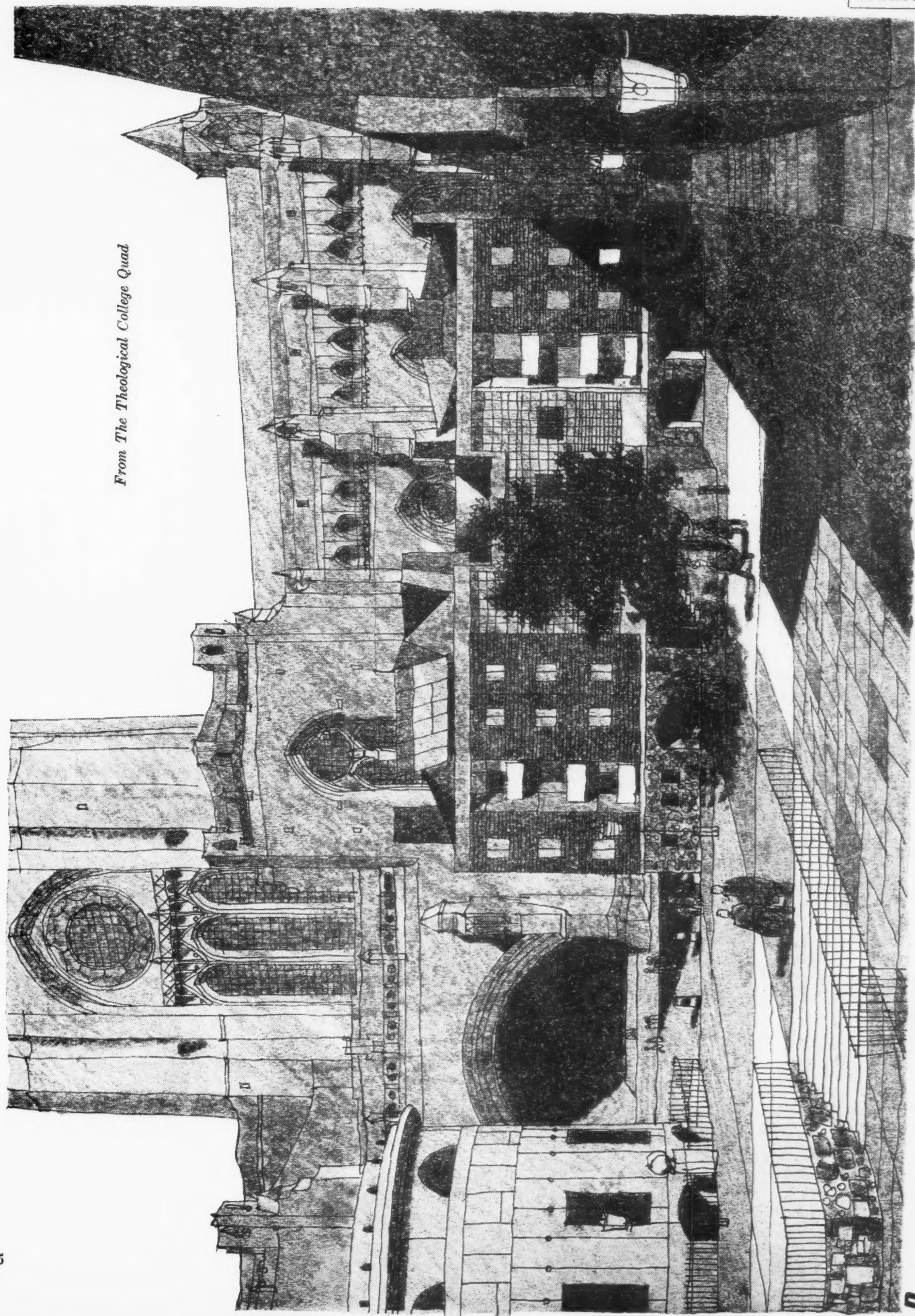


There are two processional approaches to the cathedral square. One is up the stepped passage from the Great George Street piazza. The other—the main one—is through the open space between the Bishop's Palace and the diocesan offices. This enters from the extreme right of the view shown here, in which the square is seen from a point near the north-east or Upper Duke Street entrance. The latter is one of the two entrances to the square for privileged wheeled traffic, the other being that which leads opposite from Upper Parliament Street. Both are closed ordinarily to vehicles by gates or bollards. In the sketch the

Upper Parliament Street entrance is shown so closed, by bollards. The plan of the precinct in general is based on a system of enclosed courtyards joined by narrow passage-ways—a system by which the three-dimensionality of the enclosed space is emphasized while the buildings defining that space are seen primarily as more or less flat back-cloths or enclosing walls. In the cathedral square, which forms the climax of the scheme in terms of space in the same way as the cathedral itself forms its climax in terms of mass, a contrasted method has been followed, with the extent of the space emphasized by two free-standing struc-

tures, the memorial obelisk and the circular library. The Theological College, as shown in the drawing on the facing page, forms an irregular court or quad with an open angle partially blocked by the circular library to the north-east. The domestic scale of the buildings of the College is a necessary foil to the monumental proportions of the cathedral and preserves that sense of intimacy traditionally associated with the cathedral close. The surfaces of the college buildings and of the quad introduce contrasts both of colour and of texture and thus serve to heighten this sense of contrast in scale between the cathedral and its dependent buildings.

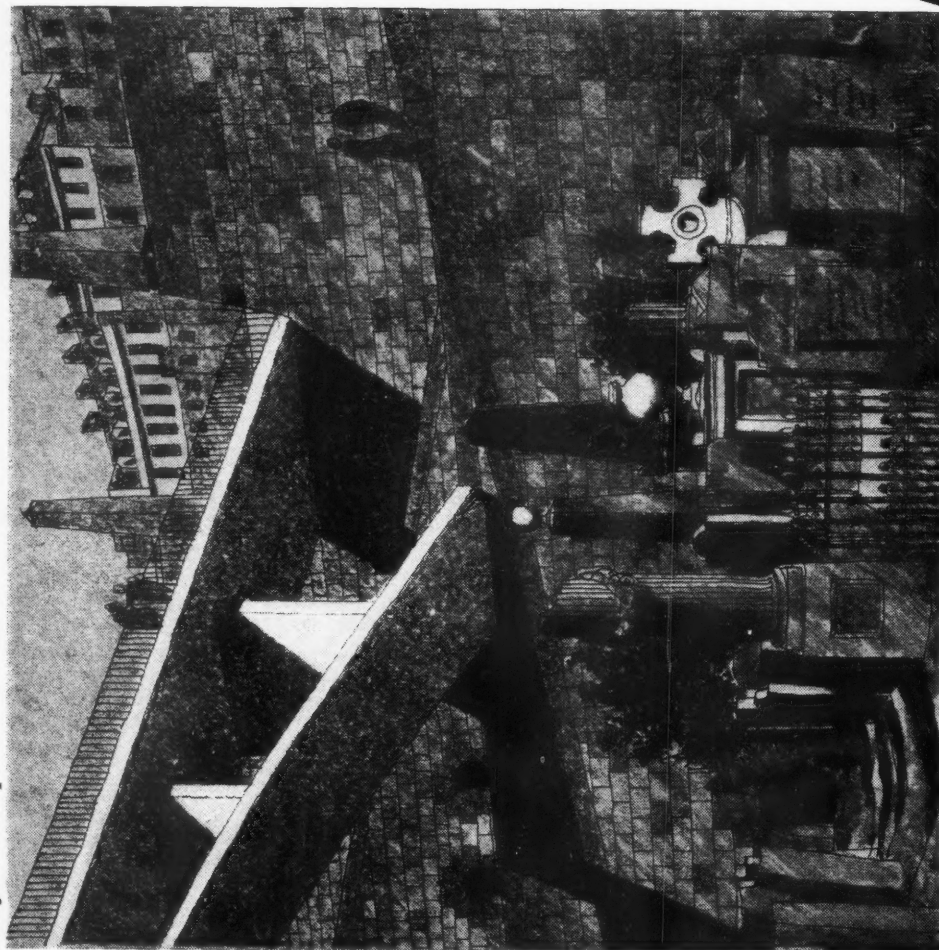
From The Theological College Quad



The Cemetery; Bridge and Cathedral

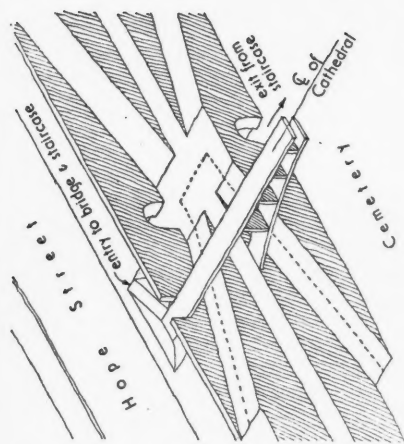


Bridge and Ramps



One school of thought would like to fill in the cathedral can best be appreciated. Accordingly the Students' plan keeps Mount Quarry as artificial canyon known as Mount Quarry, to the east of the cathedral. This would surely be quite it is, at the same time throwing a bridge disastrous, as Sir Giles Gilbert Scott says. Not across it to link Hope Street with the east only has Mount Quarry—with its sheer rocks, its doorway of the cathedral. The sketch on the left, dramatic system of ramps and tunnels, and its above, shows the effect of the bridge (which is for picturesque variety of sepulchral furniture—pedestrians only) in conjunction with the cathedral, as seen from the southern end of the cemetery. On the right is the Hope Street end of the bridge for its own sake, but it offers view-points from which the great height and bulk of the with the battered containing wall and ramps.

The diagram, right, shows first how, owing to difference of level between the tops of the longer sides of Mount Quarry, the bridge is reached from Hope Street by short new ramps, and second, how, because the existing ramps do not meet on the centre line of the cathedral, the bridge is designed to cross them on the slope.

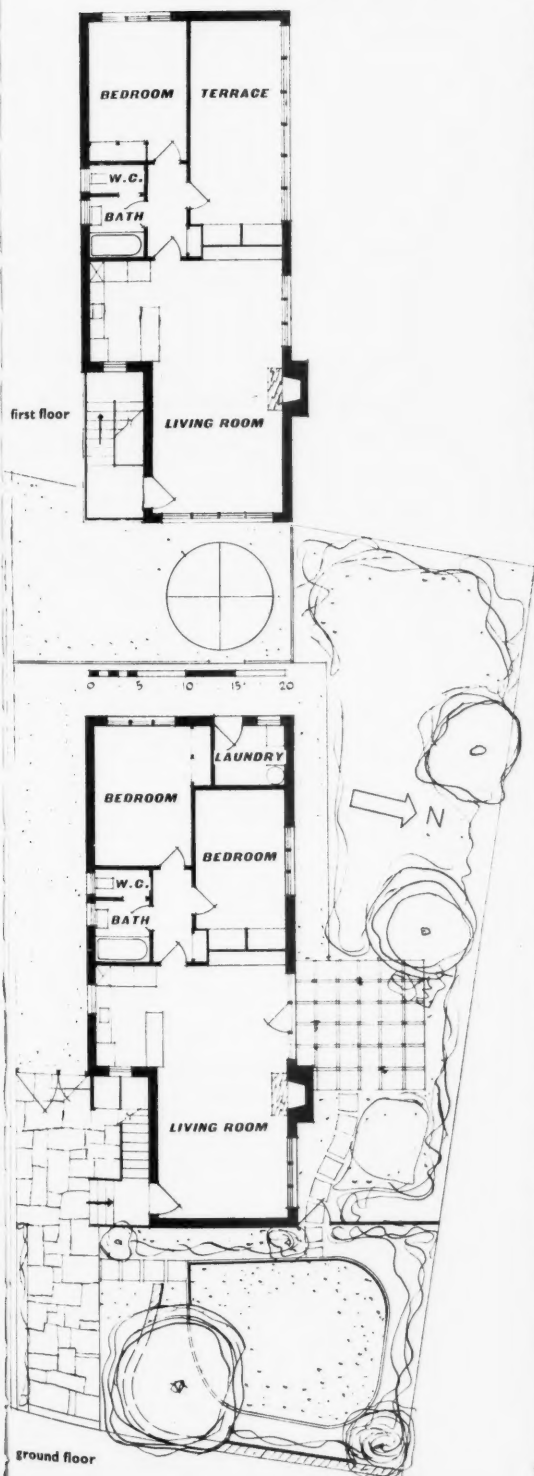


FLATS NEAR MELBOURNE



1, the flats from the street; 2, the staircase which gives access to the living rooms.

These flats, situated in a suburb of Melbourne, Australia, were designed to meet limitations in area and in building costs. Ease of maintenance with a minimum of housekeeping was an important factor in planning. Day-long sunshine and protection from cold south-westerly winds were also required. The upper flat commands fine views, and the absence of these in the lower flat is compensated for by a garden. Construction is of 11 in. brick with a 2 in. cavity. The first floor is of reinforced concrete slabs. The flat roof



the centre line of the cathedral, the bridge is designed to cross them on the slope.

FLATS NEAR MELBOURNE

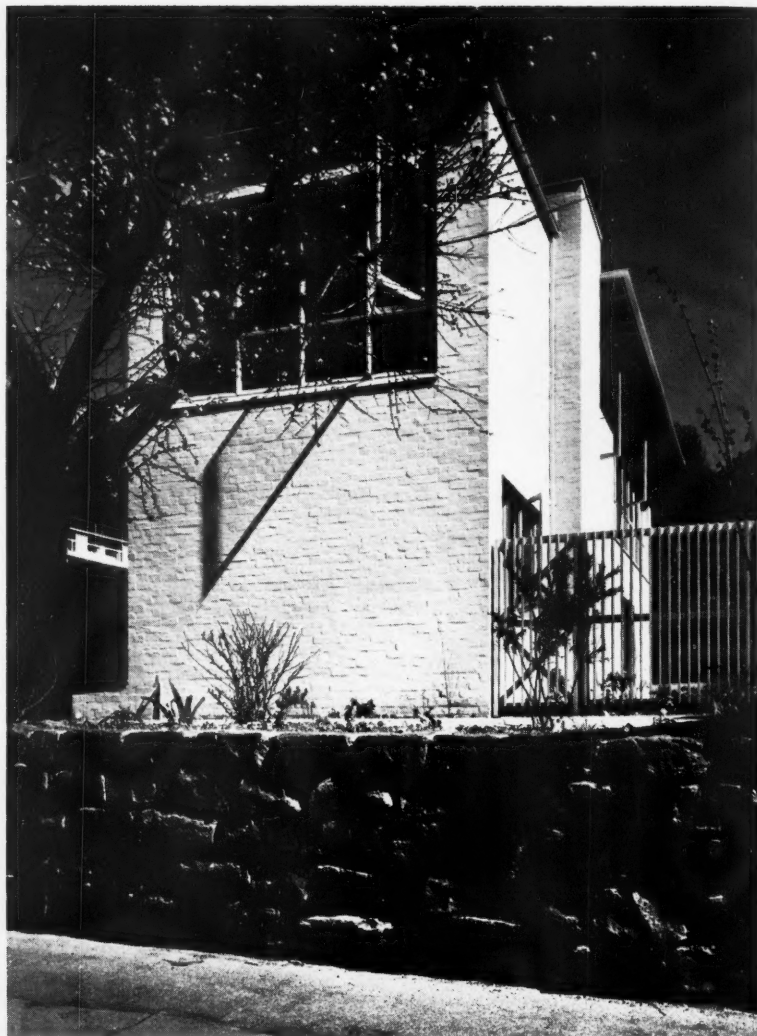
has timber joists, decked with 2 in. thick compressed straw insulating board covered with waterproof bituminous felt and finished with waterworn quartz pebbles. The flush-jointed brick wall finish is used inside and out, only bathrooms and w.c.s being plastered. Exterior walls are colour-washed with cement paint, and various washable finishes are used inside. All floors are of Australian hardwood, wax-polished, pale honey in colour. Plumbing is grouped around a central duct; water is heated by electric immersers, with time switches for night use to take advantage of reduced electricity tariffs.



3



4



5



6

3, kitchen, with buffet-counter for breakfasts or drinks; 4, dining-space at west end of living room; 5, elevation from the street, and 6, from the garden.

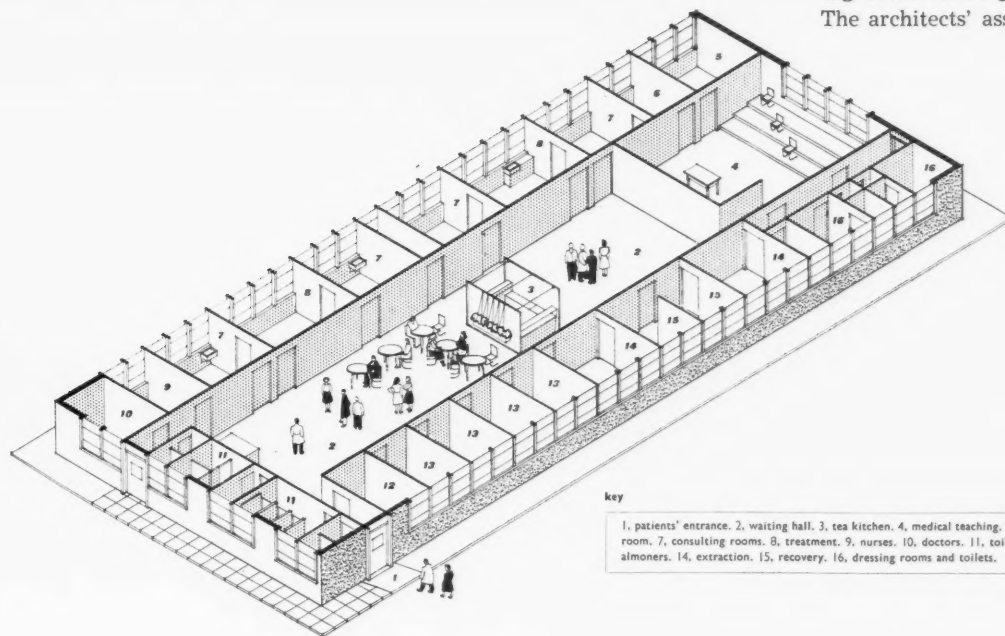
ST THOMAS'S HOSPITAL EXTENSION

F. R. S. YORKE, E. ROSENBERG, C. S. MARDALL; ARCHITECTS



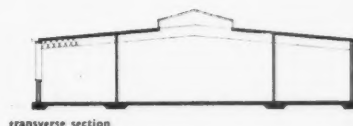
1, an exterior view showing the covered way to the main hospital building.

The extension to the out-patients' department of St. Thomas's Hospital, London, is planned to provide a semi-temporary structure which was required to be initially inexpensive and of low maintenance expenditure. Finishes were to comply with hospital hygiene standards. The building is linked to the main hospital by a covered way and can be divided into two main sections, one for patients, and the other for students. The main waiting hall, which can seat 150-200 people, includes a small tea kitchen for waiting out-patients. Construction is of lattice steel stanchions and girders supporting pre-cast concrete roof slabs over 8ft. 5in. spans. The external cavity walls contain all mains services, and are of two layers of 2in. hollow tile. The waiting hall walls are 4in. hollow tile, insulated with compressed straw slabs. Doors are insulated with fibre board, and ceilings are of plastered fibre board. The main hall floor is terrazzo, and all other floors are pitch mastic. Heating is provided by floor panels with radiators in the smaller rooms. A sparge pipe on the skylight ridge cools the glass by water spray in summer, and a unit heater and extract fans circulate fresh air. The waiting hall side-walls are light grey-brown, the end wall blue, the ceiling lemon yellow, and lattice girders white. Doors are blue-grey, Indian red, or white, with grey-green surrounds. The treatment rooms are white with grey-green window frames, and the consulting rooms have grey walls and lemon yellow ceilings. The architects' assistant in charge was J. Penoyre.

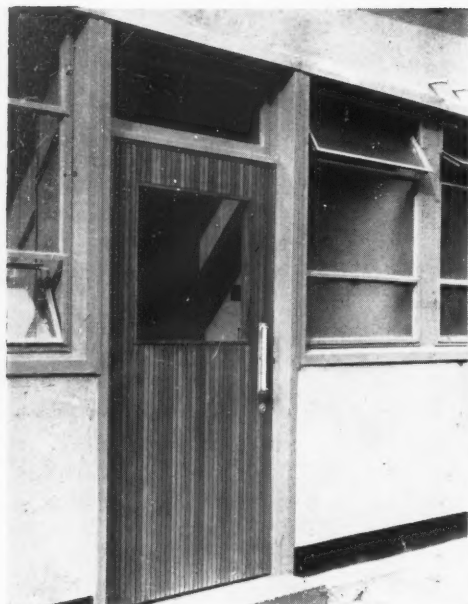


key

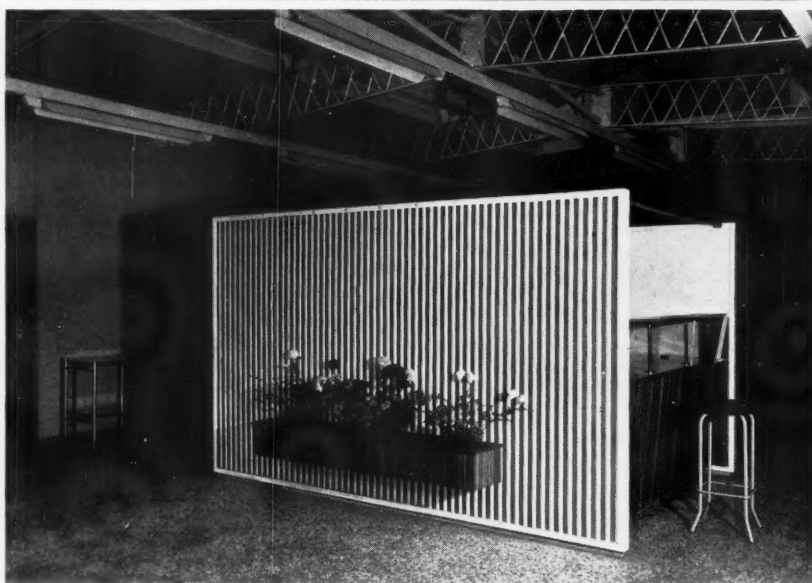
1, patients' entrance. 2, waiting hall. 3, tea kitchen. 4, medical teaching. 5, teaching. 6, retiring room. 7, consulting rooms. 8, treatment. 9, nurses. 10, doctors. 11, toilets. 12, secretary. 13, almoners. 14, extraction. 15, recovery. 16, dressing rooms and toilets.



transverse section



1
2



3
4

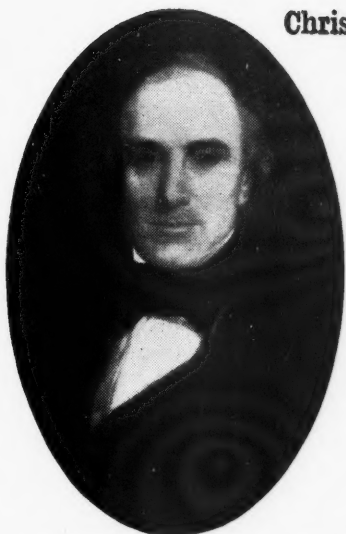


5
6

ST. THOMAS'S HOSPITAL EXTENSION

1, a door into the extension building; 2, the main hall showing the telephone booths and the reception desk; 3, an internal corridor; 4, the tea kitchen in the main hall; 5, a treatment room; 6, the lecture hall for students.

Christopher Tunnard



Reflections on
THE COURSE OF EMPIRE
and other
Architectural Fantasies of
Thomas Cole, N.A.

Thomas Cole was an admirer of Claude and Salvator, of Turner and Wilson, and, obviously, of John Martin. But, although elements of their work appear clearly in his tremendous canvases, his paintings exhibit so personal a style and so large and strange an imagination that they should certainly be known in England, especially to those eager for clues to nineteenth century architecture. A centenary exhibition of his work is now being held at the Wadsworth Athenæum, in Hartford, Connecticut. The portrait of Cole, above, is by a contemporary, Daniel Huntington.*

Yet, Cole! thy heart shall bear to Europe's
strand
A living image of thy native land. . . .

SO WROTE THE POET Bryant on his friend's departure for London in 1829. Thomas Cole always considered himself an American, although born at Bolton-le-Moor in 1801, and was proud of the fact that his grandfather lived the greater part of life in the United States.¹ The romantic artist bade a douce farewell to his beloved Catskills before sailing. But although he was the most famous member of the school of painting which he founded and his landscapes were among the most exquisite interpretations of American scenery yet produced, only the barest glimpse of the 'living image' has ever been seen in England. His *Tornado in an American Forest*² was praised when it was hung at the Gallery of British Artists in 1829. Many years later the *Prometheus Chained*, which few contemporaries have been privileged to see and which I can only describe as a thunderbolt in paint,³ was shown in Westminster Hall, poorly hung and with its sky of yielding blue covered with a sticky brown varnish. Recently, visitors to the American painting show at the Tate will have seen Cole's early allegorical work, *John the Baptist in the Wilderness*, and Asher Durand's portrait of Cole and Bryant in Hudson woods called *Kindred Spirits*, lacking the imagination which all Cole's paintings show, but as detailed as any work of the Pre-Raphaelites and a fitting tribute none the less.

If Cole was the sachem of the Hudson River School and of American landscape painting, he was much more than a painter of landscapes. This becomes clear when you look at him as part of the romantic movement in America. It was a time when painters were close to poets, when novelists

were companions of architects, when all the arts were expressing similar themes and artists could meet on a common ground of understanding. Cole was a member of the overlapping coteries centred in New York and New Haven which included names like Washington Irving, Allston, Trumbull, Verplanck, Bryant, Downing and James Fenimore Cooper. It is not surprising that he should show a knowledge of architecture, with friends like Town and Davis ready to advise, or that he should play the flute and write poems of no mean quality. While the paintings contain architecture of the imagination, he is sometimes credited with at least one real building, and a noble one, the State Capitol of Ohio.⁴

In England he admired only Hogarth, Turner and Wilson. Turner's *Dido Building Carthage* he found 'a splendid composition, full of poetry,' and closely resembling something of Claude's, which indeed it is.⁵ 'Magnificent piles of architecture fill the sides, while in the middle of the picture an arm of the sea comes into the foreground, glittering in the light of the sun, which rises directly over it.' A Wilson was the only painting in England that he copied, probably realizing that for him Florence⁶ and Rome would yield richer treasures. He worshipped Claude and Salvator, arranging to live in the former's house in Rome. His *Shelley's Tomb*, still hanging in the remarkable Persian villa⁷ of his most famous pupil, Frederick Church, is a tribute to Italian landscape as well as to the spirit of a great romantic, and contrasts admirably with his black primeval forest scene to be found on another wall in the same room. He also visited, as I am told by Mr. Ruthven Todd, the studio of John Martin, the 'historical' painter of fantastic architectural imagination.

Back in New York after three years, a change in style begins. We should not have expected Cole to paint scenery for ever, as Durand and Kensett and Whittredge did, attending carefully to every leaf and flower. A glance at the portrait makes it obvious that his mind was on higher things. He determined to bring to each canvas some aspect of the Creative Power. He had made the Hudson River School important—he alone of that group was to leave it for another phase. Those ancient temples on the mountain top, those ruined arches in the moonlight were symbols of the feebleness of man before the Almighty, of the passing of temporal things. Soon there would be stronger evidences of this trend, culminating toward the end of his short life with the magnificent failure of *The Cross of the World*.

The buildings illustrated in this article then are not of the sort that one could go out and copy from life, although some of them derive from books (see *The Architect's Dream*) and among the painter's friends were architects who were just then creating the American Antique Revival. They were imagined symbols. 'The thought,' as the novelist Cooper observed, referring to *The Course of Empire*, 'came from within. He might have searched all the galleries of Europe for the conception in vain. Not only do I consider *The Course of Empire* the work of the highest genius this country has ever produced, but I esteem it one of the noblest works of art that has ever been wrought.' Such was the effect of Cole's innovation in subject matter, when historical realism in painting was the vogue.

The five paintings are back from their wartime hiding place and can be seen all together in the New York Historical Society's museum. They are well hung in comparison

* Cole's early struggle is well described in Louis L. Noble's nineteenth century biography, *The Course of Empire*. Walter L. Nathan's 'Thomas Cole and the Romantic Landscape' in *Romanticism in America*, Baltimore, 1940, is useful for a critical estimation of his work, among others. Carl Carmer's delightful book *The Hudson* contains chapters on Cole, Downing and the men who employed them.

¹ Now in the Corcoran Gallery, Washington, D.C.

² The treatment is both powerful and disturbing. A snow-capped mountain top fills almost the entire canvas, cold and shimmering with reflected light. With a shock of surprise the eye finally reaches the naked human figure bound to a rock on the upper crags, a pigny in the grip of its awesome surroundings.

³ The painting is in the collection of Mrs. Florence Cole Vincent, who has been very helpful to the writer.

⁴ The authorship of this building is still being investigated by architectural historians. Cole's design was placed third in the competition. He writes: 'On the subject of the state house, I have little to say. I find that my plan is the one adopted, with slight modifications. The plan of advancing a central portico from the main building, you know, is mine.' His friend A. J. Davis, one of the committee of selection, has recorded that the design was based upon Cole's plan and executed with some changes by the winner of the competition, Henry Walters of Cincinnati.

⁵ In Turner, Cole had expected to meet a delicate person, having a countenance pale with thought, and records his surprise at the man he found.

⁶ Cole was unusual in preferring American scenery to any other. He wrote to a friend: 'The galleries of Florence are a paradise to a painter. I have found, though, no natural scenery yet which has affected me so powerfully as that which I have seen in the wilderness places of America; and although there are a peculiar softness and beauty in Italian skies, ours are far more gorgeous.'

⁷ *Otana* is situated on a ridge high above the Hudson River. The house is by Frederick Church, with assistance from Calvert Vaux, the English architect and partner of Frederick Law Olmsted, who designed the grounds. A tremendous sweep of lawn flings from the villa toward a lake with wooded shores—below this again, the great river surges toward the south. The prospect is one of the finest on the Eastern seaboard and is captured from the house by picture windows, designed by the artist for this purpose. The building itself is of great interest, with its colourful tiled exterior, Moorish details and furnishings. The painter's important collection of Italian and other masterpieces is still in the possession of his daughter-in-law, Mrs. L. P. Church, who kindly allowed the writer to see them. Church himself is known as a painter of the far-away, the fiery *Cotapaxi* probably being the best known of the scenes which he, like Delacroix, travelled to foreign lands to discover. *The Icebergs* and *The Heart of the Andes* were others of exotic grandeur, and it was an appropriate gesture when a newly discovered arctic mountain was named after the painter. Like those of Albert Bierstadt, Church's paintings are notable for their intense realism, but they also have a dramatic intensity which leaves the most vivid impression behind. They bear the last traces of the romantic movement, while heralding a change.

* Daniel Huntington, a fellow-academician with Cole, is best known for his religious and historical paintings. On his trips to England he became the friend of Holman Hunt and Rossetti, but his work does not appear to have been influenced by this. After 1850 he devoted himself almost exclusively to the portraiture of fashionable figures of his day in America.

with *The Voyage of Life*, Cole's more famous series, which has been relegated to the back passages of St. Luke's Hospital, where one must strike matches in order to see anything at all. Originally, Cole intended *The Course of Empire* to be hung on one wall of a picture gallery contemplated by his client, Luman Reed, 'with three smaller scenes above . . . something in character with those over which they hang.' The artist was, in fact, commissioned to paint every picture in the gallery, some twenty in all, for which he was to receive five thousand dollars. Unfortunately, he was painting for 'a person in the decline of life,' who was never to see *The Course of Empire* completed.

The series seems as fresh as the day it was painted. The middle picture is larger than the other four; it contains a wider range of colours and was obviously destined to be the object of all eyes, although in many ways it is the least beautiful. The colours of the first and fourth paintings are led by pinks and angry greys, as befitting the violence of the scenes, while the second and fifth are quieter combinations of browns, greens, blues and yellows, in the Claudian manner. The treatment of the skies, in which Cole excelled, are a clue to the mood of each painting. Nature exerts her dominion over man at every stroke of the brush . . . a thunderstorm heralds battle, moonlight the atmosphere of desolation.

The contrast between the first and second paintings is that of wild and cultivated landscapes, of Salvator and Claude, of primitive and classical society. In one the aborigine hunts the deer, in the other a philosopher is squaring the circle. For an American work, the first is something of an innovation. Fear of the wilderness, ever ready to frustrate the hardy settler, was common until the romantic

period. Like Cooper in another medium, Cole helped to make wild nature familiar, just as his architectural eclecticism made the antique revival popular, and in doing so he rightly brought attention to bear on the most characteristic aspect of American scenery—the rugged and the grand. *The Savage State* is all wild movement compared with the soft and curving smoothness of the Arcadian scene.

The third picture gave Cole a great deal of trouble. One June morning in 1836 he gave himself forty days for its completion—the morning that he wrote in his diary: 'In the east, sullen and dark is the retiring storm; in the west, the deep-green mountains rise into the pure blue; around their summits float the light, white clouds like hope upon the bosom of reality.' In September he wrote to his patron, 'The figures take more time than I expected. I have had to tear down some of the buildings that were nearly finished, in order to make improvements *à la mode* New York.' He had painted the sky first, as was his custom. The Empire in its glory was a torture to him; he believed he was at his best in the stormy and wild, and longed to begin work on number four. By the following February this much was finished: 'all the distance and sky, the temple on the left, the water and all the vessels, the bridges with the figures. The right side is not yet completed.'

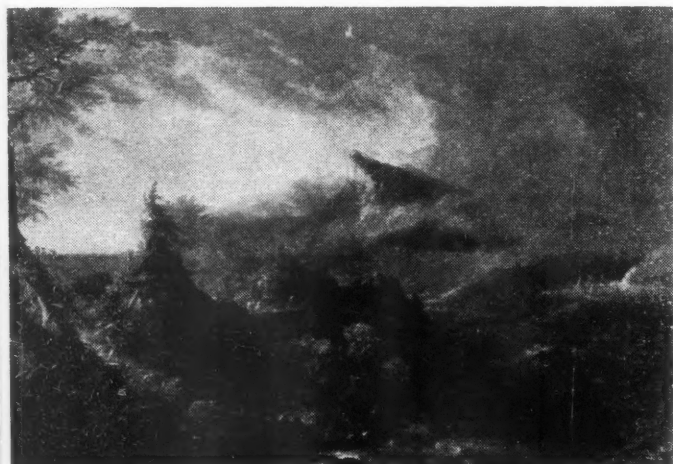
When finally done, almost every inch of the large canvas was covered with buildings, as if to record man's imagined victory over nature. The returning conqueror approaches at the left, in a chariot drawn by elephants, while his empress awaits him under a canopy of many-hued silks and golden ornaments. Their children play beneath a fountain of curious design . . . the one romantic symbol

in the painting, apart from the subject itself. The effect of the whole composition is incredibly rich—a huge opera-like spectacle is unfolded as the eye moves among the temples, colonnades and porticoes of this Antique Revival fantasy.

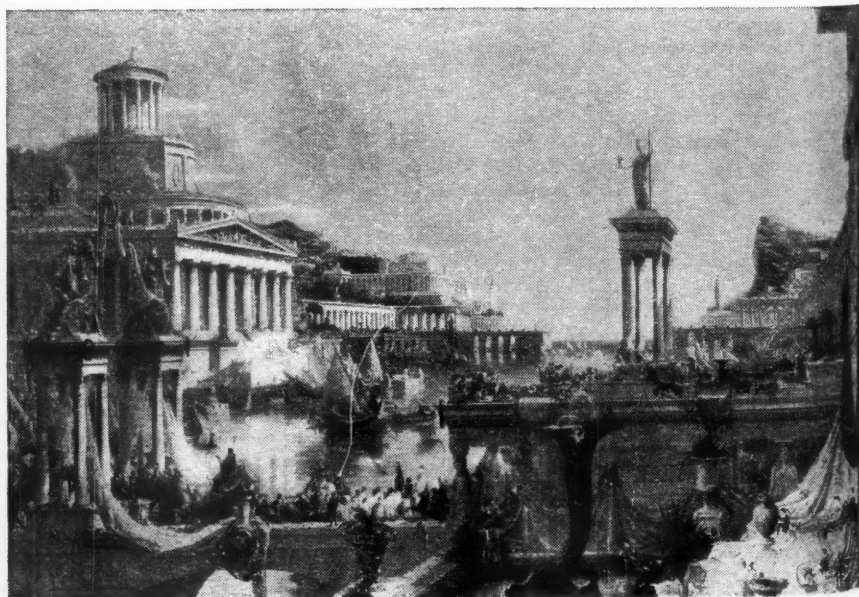
It is interesting to compare *The Consummation* with Schinkel's great work *Die Blüte Griechenlands*, painted in 1825. Here too there are distant mountain peaks, a middle distance crowded with buildings, a Claudian scene of trees, fountains and sculpture to one side. The foreground subject is the building of a temple, the columns half-finished, workmen swarming over ladders, friezes and capitals being put in place. This is the approach of a Piranesi or a Bibiena, born of a passion for architecture *per se*. The sentiment of Cole's work is absent; there is no hint of the worm within the bud; the narrative is a minor one. We know in looking at *The Consummation* that pomp and circumstance will only bask in sunshine for one brief hour. How Cole would have enjoyed that early masterpiece of the cinema, *Intolerance*! Its creator was also a canvas-filler, expert in contrasting moods, and architect of fabulous empires.

'I have been engaged in sacking and burning a city ever since I saw you,' writes Cole to Durand in August, 'and I am well tired of such horrible work. I *did* believe it was my best picture, until I took it downstairs and got rid of the notion.' In spite of these remarks, *The Destruction* may well have given him some pleasure in the painting. To understand the American romantic's hatred of cities one must read Herman Melville's *Pierre*, dedicated to a mountain, and in which the hero's idyllic life in the country is countered by his frightful tribulations and final tragedy in the metropolis. *Pierre* is the

The Savage and the Pastoral State



THE COURSE OF EMPIRE



Consummation

'First freedom, and then glory; when that fails, wealth, vice, corruption.'

Cole's Motto for the Series.

The Course of Empire.



Destruction

great American romantic novel, written in archaic and most beautiful prose. Cole hated cities as much as he hated the coming of the railroad.⁸ 'I always go to the city with a presentiment of evil,' he wrote one autumn, and on his return to the Catskills in May, observed in his diary, 'O, may I pursue the art I love with an undivided mind! . . . The mountains have taken their pearly hue, and the streams leap and glitter as though some crystal mountain was thawing beneath the sun: the swelling hills with their white and rosy blossoms blush in the light of day: the air is full of fragrance and of music. That this could endure, and no poison of the mind fall into the cup!' He may indeed have enjoyed *The Destruction* for these reasons. Its kaleidoscopic incidents are certainly as horrible as any which occur in that earlier masterpiece, the sixteenth century *Proscription d'une Massacre Romaine*. Through it all, Nature's peak stands firmly with its balancing rock, exactly as it is seen in all the other paintings.

Desolation, the last, is the most romantic and perhaps the most successful of the series. Daniel Huntington thought it absolute perfection in texture and colour, which combine to give an impression of absolute melancholy. It is moonlight, and all is still, except for a flight of small birds above the water. A solitary heron on its nest atop the column stands sentinel among the ruins. The empire is no more. There is no whisper of hope or consolation. Write finis to the dream of earthly power.

In the America of 1836, heavy with the romantic mood, the series was an instant success. 'I have been greatly surprised,'

⁸ 'They are cutting down all the trees in the beautiful valley on which I have looked so often with a loving eye. This throws quite a gloom over my spring anticipations. Tell this to Durand—not that I wish to give him pain, but that I want him to join with me in maledictions on all dollar-godded utilitarians.' Letter to Luman Reed, March 26, 1836.

records Cole's diary, 'for they seem to give universal pleasure.'

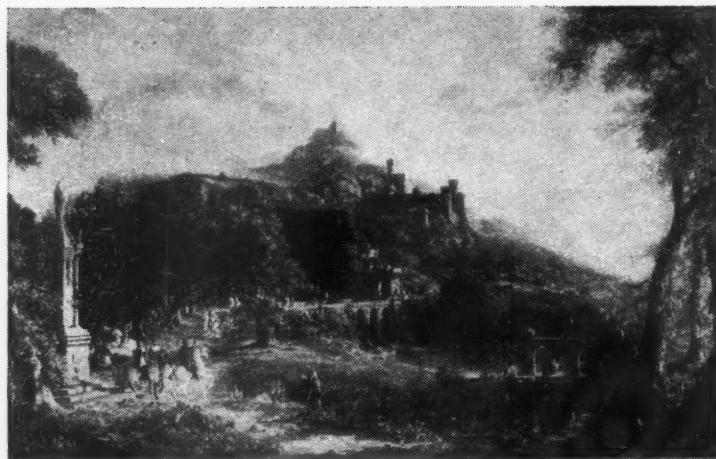
In the next year, Cole turned from Greek to Gothic for *The Departure* and *The Return*, thus proving himself as versatile as Wyatt

or Davis. Here we may observe Gothic and Tuscan buildings in the same painting, as they were to be found in the real world of the eighteen-thirties, when architects were both daring and well-schooled and had com-



Desolation

Cole's series *The Course of Empire*, painted in 1836, reflected the interest in the Antique Revival felt in America in the first half of the nineteenth century. The genesis of the paintings, according to Cole's biography, is described in the following incident: 'Returning, once, from a long walk with a few friends, he seated himself on the fragments of a column to enjoy the sunset. After some minutes of silent, mournful pleasure, seated a little apart by a lady, Cole, a thing rather unusual with him, was the first to speak. The subject was that of the future *Course of Empire*. In his own brief and simple way, he passed from point to point in the series . . . he closed with a picture that found its parallel in the melancholy desolation by which, at that moment, they were surrounded. Such was Cole, the poet-artist, at home. . . . He saw himself on the seashore of history, and the wrecks of human passion, pride, ambition, joy and sorrow pricking through its sands. There were giants in those days who clove the mountains, and thrust back the very waves: they fell along the earth; and lo! the white remnant of their fames. In the red breath of sunset he beheld both the memorial of the glory of kings, and the flames of their funeral pyres. In the crumbling ruins lay the bones of empire.'



The Departure

In Cole's picture *The Departure*, a knight pauses in his journey to war to salute his lady, who stands on the castle battlements. The *Return* shows the knight carried wounded to his home. A monument surmounted by a statue of the Virgin, seen in the left foreground, relates the two pictures. In the detail from *The Architect's Dream* below, the



The Return

architect lies asleep after reading the works of great masters of his profession. The background is filled with Egyptian, Classical, Gothic and Moorish architecture illuminated by a golden sky, but his dream is sobered by the presence of funereal cypresses. This picture was commissioned, and rejected, by Ithiel Town, of Town and Davis.

mand of several styles of building. At New Haven, for instance, where Town, Davis and Austin practised at about this time, we have Greek, Gothic, Egyptian and Tuscan prettily intermingled, and even a whole avenue of Greek, Tuscan and Egyptian villas which must be unique in the world.

The conception of these paintings is best described by the artist himself, in a letter to his client, William van Rensselaer, of the great family of Albany *patroons*.

'The story which will give title, and I hope life and interest to the landscapes, is taken neither from history nor poetry: it is a fiction of my own, if incidents which must have occurred very frequently can be called fiction. It is supposed to have date in the thirteenth or fourteenth century.

'In the first picture, Morning, which I call *The Departure*, a dark and lofty castle stands on an eminence embosomed in woods. The distance beyond is composed of cloud-capt mountains and cultivated lands, sloping down to the sea. In the foreground is a sculptured Madonna by which passes a road winding between ancient trees and crossing a stream by a Gothic bridge, conducting to the gate of the castle. From this gate has issued a group of knights and soldiers in glittering armour: they are dashing down across the bridge and beneath the lofty trees in the foreground; and the principal figure, who may be considered the Lord of the Castle, reins in his charger, and turns a look of pride and exultation at the castle of his fathers and his gallant retinue. He waves his sword, as though saluting some fair lady who, from battlement or window, watches her lord's departure to the wars. The time is supposed to be early summer.

'The second picture—*The Return*—is in early autumn. The spectator has his back to the castle. The sun is low: its yellow beams gild the pinnacles of an abbey, standing in a shadowy wood. The Madonna stands a short distance from the foreground and identifies the scene. Near it, moving towards the castle, is a mournful procession; the lord is borne on a litter, dead or dying—his charger led behind—a single knight and one or two attendants—all that war has spared of that once goodly company.

'You will be inclined to think, perhaps, that this is a melancholy subject; but I hope it will not, in consequence of that, be incapable of affording pleasure.'

The Gothic tale did afford pleasure and caused envy in the heart of a certain P. G. Stuyvesant, who ordered two pictures the same size as Mr. Van Rensselaer's 'as I prefer having something very valuable.' These were called *The Past* and *The Present*, and are not, I believe, now to be seen.

We turn finally to *The Architect's Dream* of 1840. It was the cause of a rift between Cole and Ithiel Town. Town was a very

successful architect-engineer, the inventor of the lattice truss, and senior member of the firm of Town and Davis.⁹ Although possessed of the largest library of architecture in the country, he was not blessed with the imagination and extraordinary talents of his partner, who made better use of the collection. Town sent the painter some illustrated volumes and asked him to use them in devising a work of 'rich and various landscape, history, architecture of different styles and ages, etc., etc.' 'After having painted him a picture as near as I could accommodate my pictorial ideas to his prosaic voluminousness,' wrote Cole to his friend Durand, '—a picture of immense labor, at a much lower price than I have painted for several years past—he expects me again to spend weeks and weeks in pursuit of the uncertain shadow of his approbation.' After seeing the large painting, Town had asked him to try again! Was the subject too poetic, or too limited as to the number of objects it contained? An architect has fallen asleep after reading a work on the different styles of architecture and around him appears an assembly of structures, Egyptian, Grecian, Gothic, Moorish, taking form as in a dream. It seems to us an ingenious and pleasing way of dealing with an impossible assignment, and Cole thought he had done well. He refused to paint another picture, saying 'I would rather give him his books back and consider the commission as null.' *The Architect's Dream* evidently remained in Cole's possession, for it is now hanging among his sketches and unfinished works at the Catskill studio. Some day it should belong to one of the big collections in New York or Albany where it could be seen by every architectural student. When we have overcome our habit of uneasy laughter at the nineteenth century and have learned to understand the period, *The Architect's Dream* may well be considered one of its most interesting documents.

Cole died in 1849 of 'an inflammation of the lungs.' The shops of little Catskill closed

⁹ Davis withdrew from the firm shortly before Town's death in 1844. In the second phase of the Gothic Revival which followed, Davis was to invalidate Ruskin's statement that he could never visit America because it had no castles. The castellated Paulding manor at Tarrytown on the Hudson, originally built by the firm and altered and enlarged by Davis in 1864, belongs among the top ten of America's country houses. It is now owned by the Duchesse de Talleyrand-Périgord, daughter of Jay Gould, the notorious financier.

on the day of the funeral and all business ceased. He was a generous, kindly man as well as a great artist and was mourned by everyone. There is a long and moving funeral oration¹⁰ by William Cullen Bryant delivered before the National Academy of Design, which Cole helped to found; in it are mentioned several paintings which are now lost or destroyed. But perhaps the most characteristic words were spoken by his parson friend and biographer, Louis Noble, in 1863:

'Did life bear the least proportion to art, Cole would have walked the earth over and over, under the influence which was ever carrying him with devout spirit into the crypt and up to the pinnacles of nature's temple, as well as with reverent footsteps towards her altar. As life is—too short in his own case, if one may breathe his natural regrets—he went far, and saw many things, and gleaned heavy sheaves. He laid his warm hand, day by day, upon what was to him the live, palpitating breast of the world; and where time and man had made deep wounds, and left the great scars, there he placed his fingers thoughtfully upon the bones. And then he took hold lovingly of the world's raiment, the sea, and the green turf, running waters and forests; and watched the changing expression of the great countenance; and lived upon the gloom and glory in which the world moves, and which repose upon its bosom, and gave at once majesty and awe, sweetness and beauty, to its brow and temples. "Why do not the younger landscape painters walk—walk alone, and endlessly?" was a remark of his to a friend. "How I have walked"—and surely he might mention it without egotism—"how I have walked, day after day, and all alone, to see if there was not something among the old things which was new!"'

Was there ever a more revealing statement of the romantic task?

¹⁰ A Funeral Oration Occasioned by the Death of Thomas Cole. William Cullen Bryant, New York, 1848.



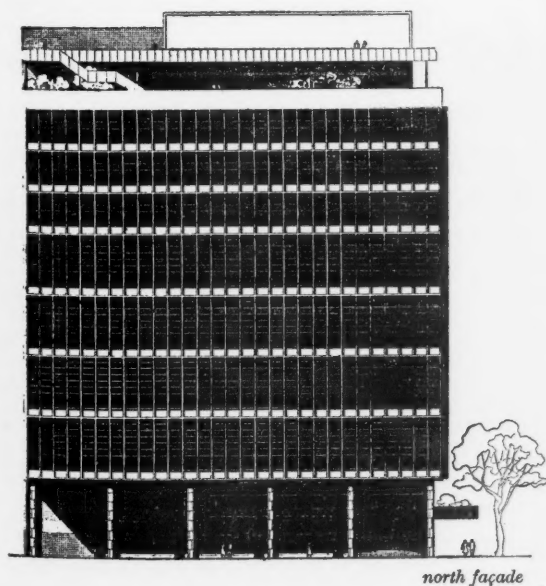
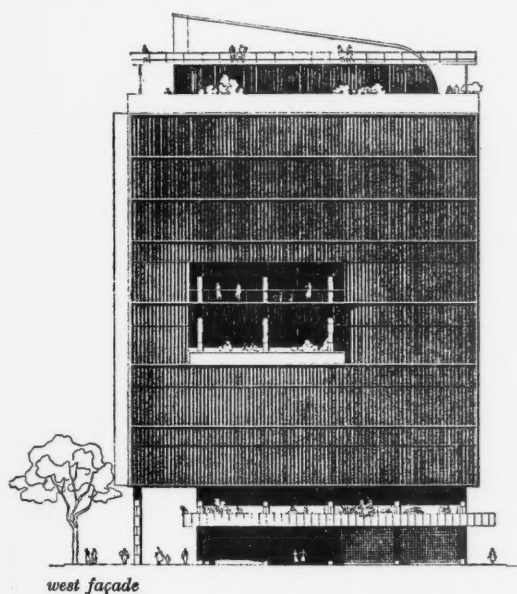
The Architect's Dream
detail





JOCKEY CLUB BRAZILEIRO

the third prize-winning design for a club in Rio de Janeiro, and therefore not strictly a pre-view—in the case of a design of exceptional merit such as this, however, the customary rules for inclusion under the heading are waived.



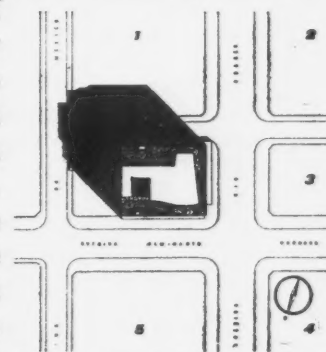
ARCHITECTS :

ISRAEL CORREA, GIUSEPPINA PIRRO, LYGIA FERNANDES, FRANCISCO BOLONHA

The building committee of the Brazilian Jockey Club, when inaugurating a competition for the design of their new headquarters in Rio de Janeiro, stipulated a large number of very complex requirements. The third prize was won by four unknown young architects (one still a student) with a design which incorporated all these requirements and which shows unusual originality. A ten-storey building was required, to be built on a corner site and facing west and north—the worst possible directions, when considering the sun, in Rio.

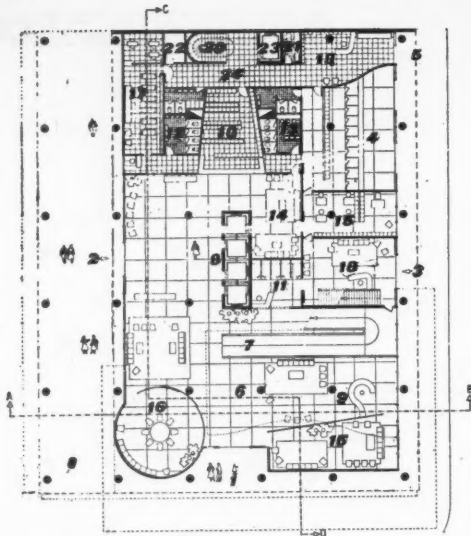
The building is designed to be protected from the sun on two façades by *brise-soleils*. To obviate monotony, the *brise-soleils* on the west façade are vertical, fixed in the upper section, and mobile elsewhere. In the north façade they are horizontal, and protect only the upper part of the window space, allowing an uninterrupted view up to some height above the cills. In order further to break up the continuous 'matchbox' appearance of the west façade, a two-floor balcony space, without *brise-soleils*, is arranged on the third and fourth floors, protecting from the sun the rooms which give on to them. The problem of insolation for the fourth floor does not arise, as the banqueting hall is used mainly at night. For the theatre auditorium on the eighth floor, a screen-type *brise-soleil* was devised, which could be drawn back as desired.

The ground floor mezzanine balcony is shaded by the floors above. The considerable sway of a ten-storey building



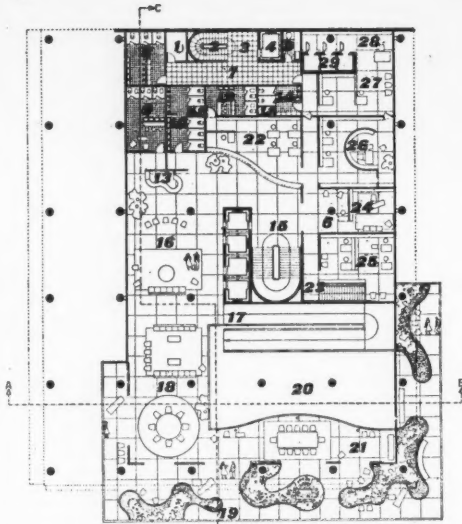
the surrounding buildings 1 National School of Fine Arts; 2, Municipal Theatre; 3, Naval Club; 4, School of Arts and Crafts; 5, Palace Hotel.

1



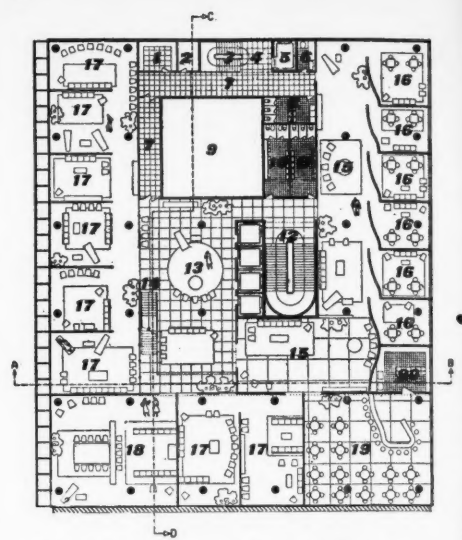
ground floor 1, main entrance. 2, members' entrance. 3, secretary's entrance. 4, betting pay desks. 5, service entrance. 6, entrance hall. 7, ramp. 8, lifts. 9, reception staff. 10, cloakroom. 11, telephone switchboard. 12, 13, toilets. 14, waiting room. 15, management offices. 16, visitors' hall. 17, barber shop. 18, secretary's hall. 19, service hall. 20, service staircase. 21, rubbish. 22, air conditioning shaft. 23, service lifts. 24, service corridor.

2



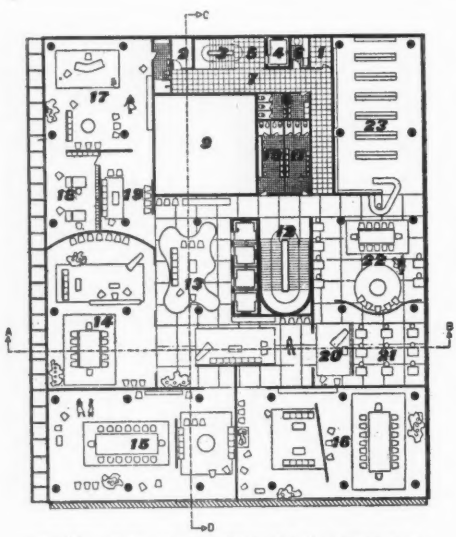
mezzanine 1, air conditioning shaft. 2, service staircase. 3, service hall. 4, service lift. 5, rubbish. 6, secretary. 7, service corridor. 8, staff toilet. 9, 10, toilets. 11, ventilation shafts. 12, toilet. 13, information. 14, toilet. 15, main staircase. 16, main hall. 17, ramp. 18, press room. 19, garden terrace. 20, free space from ground floor. 21, gallery. 22, board room. 23, corridor. 24, secretariat. 25, secretaries. 26, accountant. 27, 28, secretaries. 29, strong room.

3



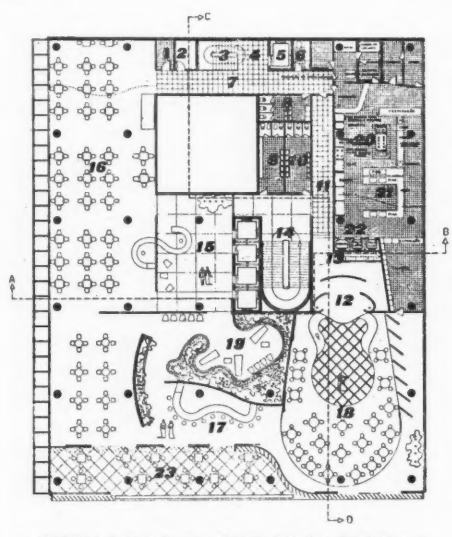
first floor 1, store. 2, air conditioning shaft. 3, service staircase. 4, service hall. 5, service lift. 6, rubbish. 7, service corridor. 8, staff toilet. 9, area. 10, 11, toilets. 12, main staircase. 13, main hall. 14, staircase to mezzanine. 15, waiting room. 16, card rooms. 17, sitting rooms. 18, drawing room. 19, bar. 20, pantry.

5



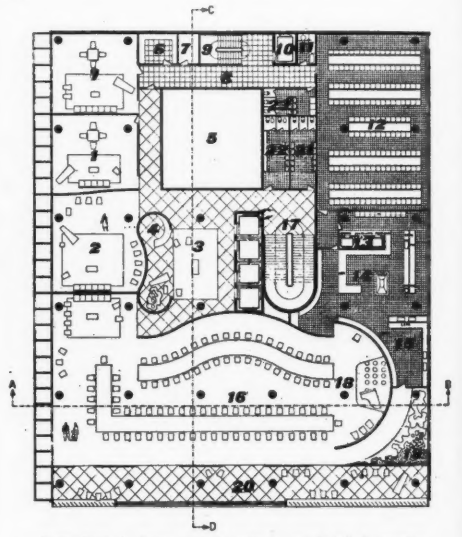
second floor 1, store. 2, air conditioning shaft. 3, service staircase. 4, service lift. 5, service hall. 6, rubbish. 7, service corridor. 8, staff toilet. 9, area. 10, 11, toilets. 12, main staircase. 13, hall. 14, main drawing room. 15, drawing room. 16, drawing room. 17, president's room. 18, secretary. 19, waiting room. 20, library. 21, writing room. 22, reading room. 23, book stacks.

6



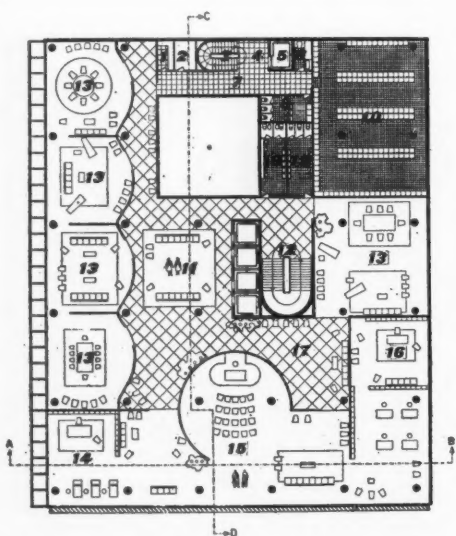
third floor 1, store. 2, air conditioning shaft. 3, service staircase. 4, service hall. 5, service lift. 6, rubbish. 7, service corridor. 8, staff toilet. 9, 10, toilets. 11, entrance for actors and actresses. 12, stage. 13, staircase to boxes. 14, main staircase. 15, hall. 16, restaurant. 17, bar. 18, grill room. 19, winter garden. 20, kitchen. 21, pantry. 22, goods lift. 23, terrace.

7



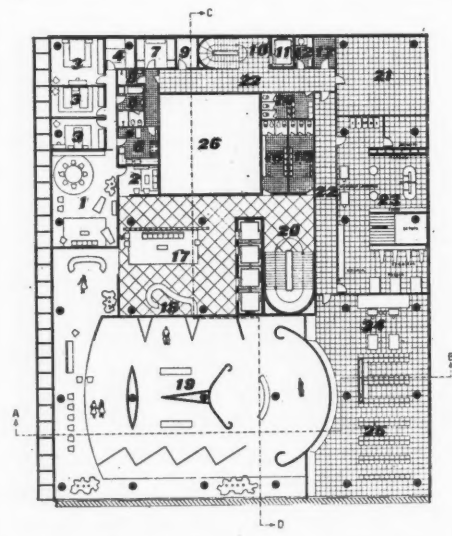
fourth floor 1, dining rooms. 2, waiting room. 3, hall. 4, reception. 5, area. 6, store. 7, air conditioning shaft. 8, service hall. 9, service staircase. 10, service lift. 11, rubbish. 12, staff restaurant. 13, goods lift. 14, extra kitchen. 15, pantry. 16, banquet room. 17, main staircase. 18, orchestra. 19, rock garden. 20, terrace. 21, 22, toilets. 23, staff toilet.

9



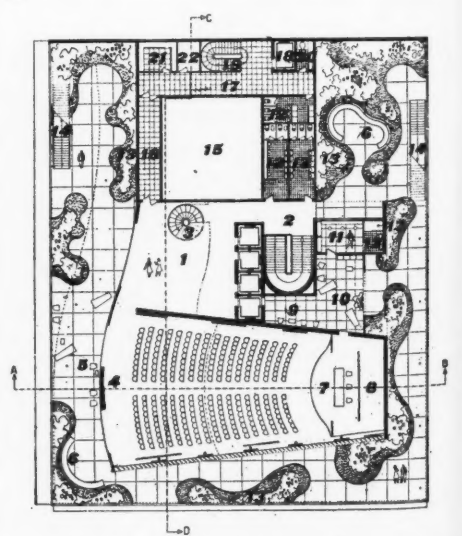
sixth floor 1, store. 2, air conditioning shaft. 3, service staircase. 4, service hall. 5, service lift. 6, rubbish. 7, service corridor. 8, area. 9, staff toilet. 10, store. 11, hall. 12, main staircase. 13, offices. 14, racecourse committee room. 15, directors' room. 16, club committee room. 17, sitting room. 18, 19, toilets.

10



seventh floor manager's apartment—1, living room. 2, entry. 3, bedrooms. 4, linen. 5, bathroom. 6, kitchen-pantry. 7, servants' room. 8, servants' bathroom. main building—9, air conditioning shaft. 10, service hall. 11, service lift. 12, rubbish. 13, store. 14, staff toilet. 15, 16, toilets. 17, hall. 18, reception. 19, exhibition hall. 20, main staircase. 21, furniture storeroom. 22, service corridor. 23, laundry. 24, sewing room. 25, linen. 26, area.

11



eighth floor 1, hall. 2, main staircase. 3, stairway to balcony. 4, auditorium. 5, covered verandah. 6, seat. 7, stage. 8, proscenium curtain. 9, hall for lecturers. 10, waiting room. 11, dressing room. 12, toilet. 13, gardens. 14, stairway to terrace. 15, area. 16, service corridor. 17, service hall. 18, service lift. 19, service staircase. 20, rubbish. 21, store. 22, air conditioning shaft.

JOCKEY CLUB BRAZILEIRO

dictated construction of this balcony in steel rather than in reinforced concrete, with supports fixed into the slabs of the floor above it.

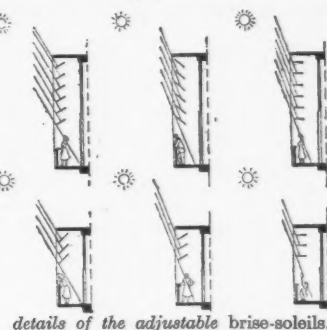
As the building is to be the headquarters of Rio's most expensive social club (the entrance fee alone is over £300), it is, therefore, designed for luxury. Air-conditioning was required as a matter of course, and other stipulations were a basement garbage incinerator and a monumental stairway. Sufficient space is available on the site for a ramp, which the architects designed from ground floor to mezzanine (in addition to a stairway which goes the whole height of the building).

On the first floor of the building are rooms for billiards, cards and chess, a bar for men only, and a series of sitting-rooms. The billiard room and chess room are situated on the first floor mezzanine. The second floor contains the big drawing-rooms demanded by the building committee, the library, writing rooms, reading rooms, and the president's room.

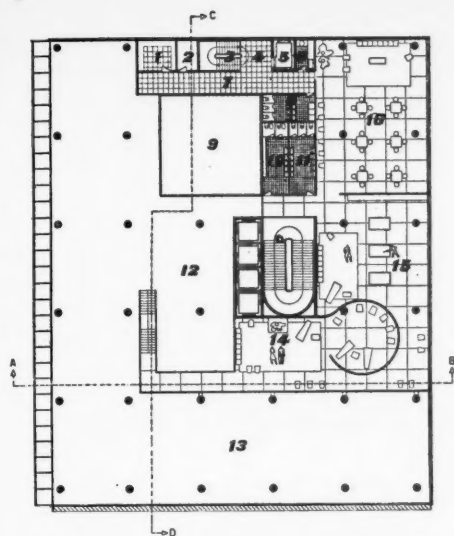
A restaurant and grillroom were required on the third floor, and the architects added a bar, with a winter garden to protect it from the sun. The kitchen is designed for the most up-to-date equipment, with full provision for refrigeration. The restaurant has a stage, with dressing and bathrooms for the actors on the third floor mezzanine.

The banqueting room, which has no *brise-soleils*, is on the fourth floor, with a verandah terrace overlooking the street. The fifth floor contains only baths, thermal douches, turkish baths and a gymnasium, all with the most modern equipment. The sixth floor is entirely allocated to committee rooms, and the seventh floor to an apartment for the manager of the club. There was found to be space on this floor for a good-sized exhibition room, which, although not in the original requirements, is an interesting feature of the design. An auditorium to seat 500 occupies the whole of the eighth floor. This was a requirement of the building committee, but the architects have provided a garden terrace in addition. The proscenium curtain, instead of rising, descends into the floor below. The ninth floor includes a staircase leading to the auditorium balcony, and also houses a projection room, water cistern, and the lift machinery. There is also another garden terrace on this floor.

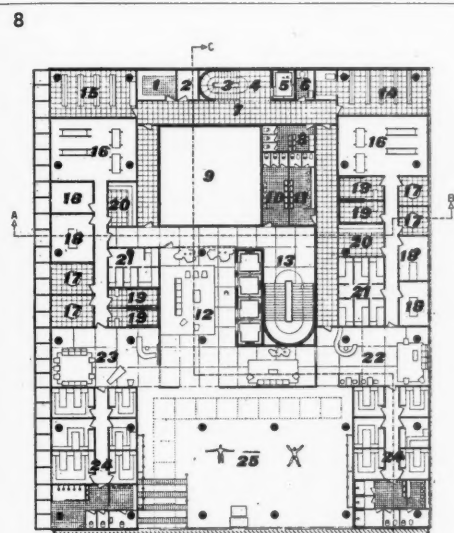
The architects' plan for wall finishes envisages the use of fine Brazilian woods as panelling, together with a good deal of azulejos (small coloured tiles); a large space for a mural painting was planned in the banqueting room. The walls of the inside court would be of glass brick to conform to



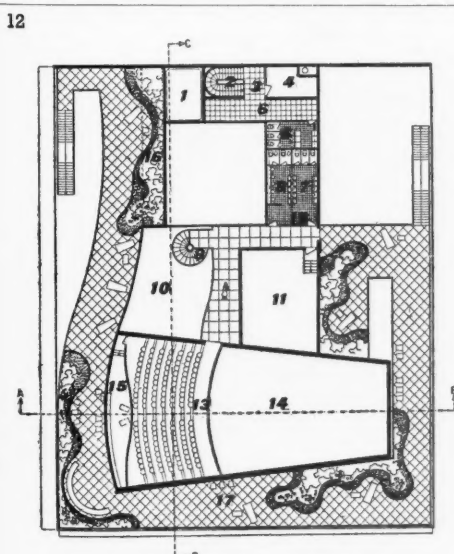
details of the adjustable brise-soleils.



mezzanine 1, store. 2, air conditioning shaft. 3, service staircase. 4, service hall. 5, service lift. 6, rubbish. 7, service corridor. 8, staff toilet. 9, area. 10, 11, toilets. 12, area. 13, space from third floor drawing rooms. 14, staircase to mezzanine. 15, billiards room. 16, chess room.



fifth floor 1, store. 2, air conditioning shaft. 3, service staircase. 4, service hall. 5, service lift. 6, rubbish. 7, service corridor. 8, staff toilet. 9, area. 10, 11, toilets. 12, hall. 13, main staircase. 14, surgery. 15, linen. 16, mechano-therapy. 17, circular douche. 18, massage. 19, douches. 20, steam bath. 21, baths. 22, 23, waiting rooms. 24, rest rooms and baths. 25, gymnasium.

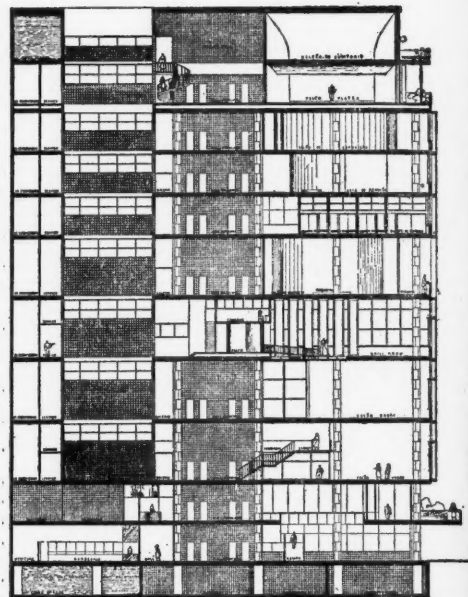


ninth floor 1, water cistern. 2, service staircase. 3, service hall. 4, machinery. 5, staff toilet. 6, service corridor. 7, 8, toilets. 9, stairway to balcony. 10, area. 11, machinery. 12, projecting part of water cistern. 13, balcony. 14, free space above stalls. 15, projection room. 16, pergola. 17, garden terrace.

JOCKEY CLUB BRAZILEIRO



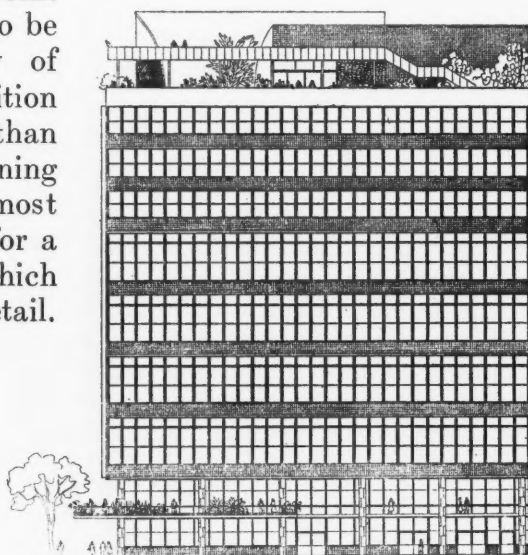
perspective from the south-east.



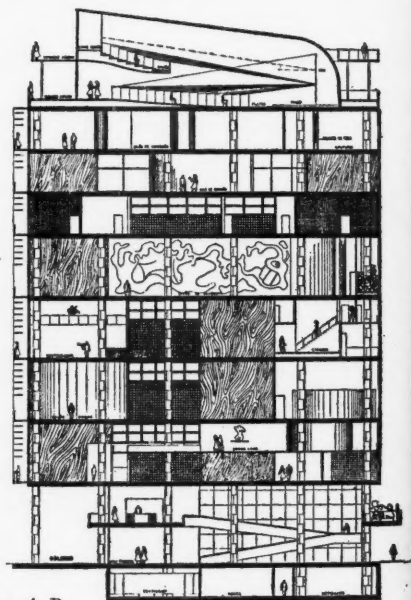
section C-D

municipal lighting laws, and all sanitary installations are grouped round it.

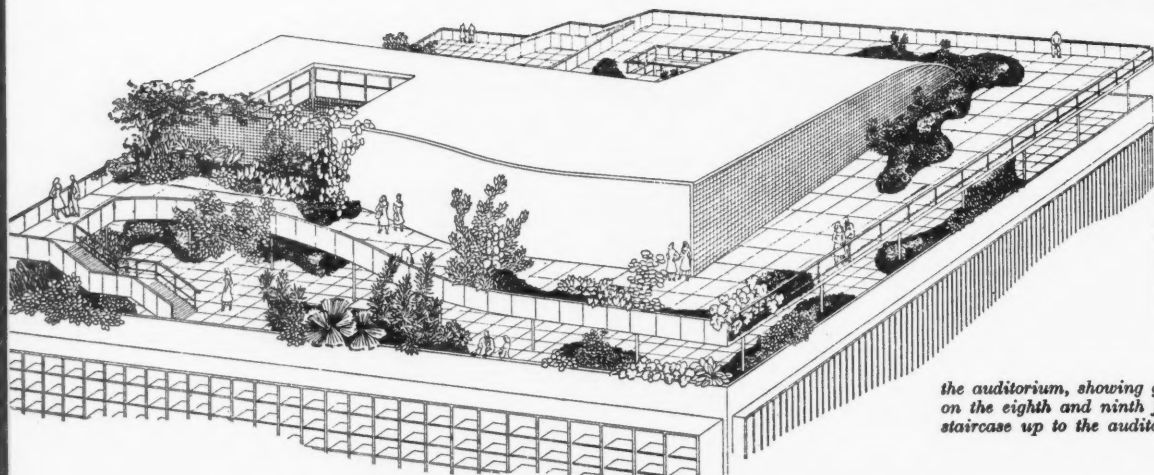
The winning design in the competition is by Alvaro Vital Brazil, and it will be illustrated in a future issue of *THE ARCHITECTURAL REVIEW*. Construction will commence early in 1949. The fact that the design described above was submitted by four entirely new young architects is of importance, especially as the point of view of the clients tended to be academic, and the majority of designs sent in for the competition show markedly less originality than this. In fact, this third prize-winning entry is felt by some to be the most exciting ever to be submitted for a competition of this type, for which reason it is described in detail.



south façade



section A-B



the auditorium, showing garden terraces on the eighth and ninth floors, and the staircase up to the auditorium balcony.



A

In
th
ar
to
m

F
ov
ve
te
re
so
cu
te
ci
th
Ac
fi
fr
wh
fir
Su

M
m
w
ec
pe
Si
h
to
ec
of
w
S
b
a
in
fe
a
ti
e
le
th
a
'
t
v
q
t
t
I

t
f
c
a
c
n
a
C
a
n
A
i
A
t
f
a
c
t
a
c

ARCHITECTURE IN SOVIET DEMOCRACY

In May 1947 THE ARCHITECTURAL REVIEW published articles on reconstruction in the U.S.S.R. by three Russian architects. In March of this year a letter from these architects, in which they objected to the editorial preface to their articles, was published, together with an editorial reply to it. The following article reports the latest developments in Soviet architectural theory, derived from first-hand sources.

FOR MANY YEARS now architects all over the world concerned with the development in their countries of a contemporary architecture which will reflect the needs and nature of modern society, have found that their discussions have centred on Soviet architecture, and in particular on the decisive rejection of 'constructivism' in the U.S.S.R. in the early thirties. Added point has been given in the last five years by similar movements away from 'functionalism' in three countries where apparently it had taken its firmest hold—Sweden, Denmark and Switzerland.

The question was raised again in May, 1947, when THE ARCHITECTURAL REVIEW published, with editorial comment, to which the strongest exception was taken by the Soviet architects concerned, three illustrated articles on post-war architecture in the U.S.S.R. Since then discussion and controversy have raged and the latest contribution to it was the essay written by the editors in THE ARCHITECTURAL REVIEW of March, 1948. The general impression which this essay created was that the Soviet architectural profession had become merely 'the purveyor of certain approved styles' in the interests of an imposed political necessity of catering for 'proletarian opinion . . . unversed as it was in techniques and the sophisticated arts, (which) could hardly be expected to appreciate the technical, let alone the symbolic significance of the "new" architecture.' This state of affairs, it was claimed, had led to a 'devitalization of style' and to 'eclecticism' in architectural expression of which the editors wrote: 'From the quotations given above it is apparent that this style is now ripe to receive the backing of a full-dress aesthetic theory along the lines of Marxist-Leninist teachings.'

The only reliable means of testing the truth of these observations and finding out what are the current ideas on architectural style among the Soviet architects and people is to read discussions going on in the U.S.S.R. at the moment on the subject. These are available in the library of the Society for Cultural Relations with the U.S.S.R. and for non-Russian readers in the monthly bulletins of the Society's Architecture and Planning Group.

In 1943, the architect Andrei Burov, in an article 'Towards a New Russian Architecture,' wrote: 'In the Twentieth Century there arose the desire to get rid of the obsolete rudiment of architecture, and construction was declared the primary factor. While disowning architectural forms, however, the idea that architecture as a whole is an art was also abandoned, in spilling out the dirty tub water the baby was thrown out too.' 'In Burov's opinion,' writes the summary, 'the Renaissance school which took the place of this nihilistic constructivism is also proving worthless in face of the new Soviet architecture which now confronts them on so large a scale,' and continues in Burov's own words:

'The Architect must build in a new manner, not only out of new materials but also out of old ones, which offer every opportunity for new solutions. The passion which certain architects have for the order system, which is simply tacked on to buildings, is a hindrance to this, and in no way meets the requirements either of modern society, new materials or our comprehension of the nature of modern building.'

This highly critical article was the subject of a meeting of the Moscow Architects' Club in 1943, when, considering the proximity of the Nazi armies, the Soviet architects might have been expected to have had their minds occupied by more pressing matters, and 'evoked lively interest in the profession.* The result of the publication of this article by Burov was that he was apparently commissioned to write a book on the subject. This book, *In Search of an Integral Style*, was published in Moscow in 1945, and in it Burov develops his argument.

'Why do we fear the new in architecture? Because the law of interaction between ideological content, theory and material, and, primarily, between economy and method of construction, was not taken into account by constructivism. This must be understood if we wish to open the way to the new. Ugly and inconvenient houses are not the main evil of constructivism. The horror of it is that constructivism acted as a vaccine against everything new in architecture—whether in respect to planning, materials, form, theory, practice, or anything else. The vaccine works as follows: Constructivism is bad and ugly. Constructivism is the new architecture. Everything that is new equals constructivism and is consequently bad and ugly. Therefore, let us return to the tried and tested, the beautiful old styles. Such obstacles must be overcome.'

On March 6, 1948, an article 'The Survivals of Formalism in Architecture' was published in the magazine *Soviet Art*.† This is the most detailed survey of the achievements, and more especially the shortcomings, of Soviet architecture which has so far been made. The writer says:

'... next to remarkable examples of architecture in the best and highest sense of this word, one finds in Soviet architecture a number of instances of loss of contact with life, departure into "paper" projects, estrangement from real building activity. There is a whole category of architects who obviously prefer a quiet designing life to constructive, difficult and troublesome work on a building site. The system by which organizations for design are badly linked with building work, largely contributes to the isolation of architects from the work of construction. This loss of contact with life cannot but create a

favourable soil for the appearance of formalistic tendencies and theoretically designed buildings, which are often contrary to the realistic demands of life. These manifestations of a formalistic conception of the creative task—the ignoring of the true function of buildings, tastes and artistic needs of the Soviet people—are most frequently met with in the realm of architecture relating to big public buildings and housing schemes. The echoes of Western European formalism and constructivism, which showed themselves so vividly in the work of Ladovsky, Melnikoff, Ginsburg and others, are so discredited in the eyes of the Soviet people, that the spreading of similar creations amongst us would inevitably meet with failure.

'It is far more difficult to detect the signs of formalistic elements in constructions or projects when they appear under the mask of classical forms. Numerous manifestations of such a "stylized" formalism, naturally, cannot be regarded as accidental and cannot be merely explained away by the creative failings of individual architects. Two fundamental sources are responsible for this: firstly, this lack of contact with realistic construction and the inability to understand the economic needs, tastes and requirements of the Soviet people; secondly, the belief in the existence of certain canons of beauty not related to historical and social conditions, which is prevalent amongst certain architects—particularly noticeable in the active and influential creative trends of the so-called "School of Zholtovsky." The followers of this school often substitute the creative use of artistic legacies for the mechanical reproduction of images, created in ancient times, times of ancient Rome, the Renaissance and pre-eighteenth century Russian architecture.'

Actual buildings are then criticized; a super-monumental portico to a theatre at Kazan, the 'strange endeavour to squeeze the building of the Soviet theatre into the shape of an ancient Greek temple,' in a theatre project for Rshév and the 'Ignoring of elementary comforts in favour of a preconceived facadé composition' in a Moscow block of flats. On the use of clichés: 'in an endeavour to demonstrate in their projects a knowledge of the fineness of the formal methods of the Zholtovsky school, certain architects arrive at aesthetic mannerisms.' The article continues:

'One of the most serious deficiencies of stylized formalism in architecture is the under-estimation of the possibilities of contemporary technique in the creation of new architectural concepts. Such architects, imprisoned by the archaic associations of architecture, are often inclined to forget that the high artistic expression of the best examples of Soviet architecture, like the stations of the Moscow Metro, the construction of the Moscow Canal, and many others, is achieved by a combination of classical traditions and highly progressive technique. Our foremost architectural school, the Moscow Architectural Institute, is not devoid of formalistic tendencies, lapses into constructivism have lately been apparent in it. . . . However, the chief fault of the Moscow Architectural Institute does not lie in these sporadic flashes of constructivism. The most vulnerable spot in the architectural education of the students is the insufficiency of their training for realistic architectural and building activities. When faced with construction young

architects are often helpless in solving the simplest of practical tasks.'

The article has this to say on the necessity of developing architectural theory: 'A scientific appraisal of the most important works of Soviet architecture, the creative schools and movements which are headed by our most prominent architects — Zholtovsky, Schtousev, Vesnin, Iofan and others, would help to develop the positive qualities of these movements and to discard all formalistic elements which hamper the further progress of Soviet architecture.' This, incidentally, makes it clear that there are a number of different schools of architectural thought in the U.S.S.R. In particular the 'Zholtovsky Theory' (which appears to bear resemblance to that usually associated with the Ecole des Beaux Arts) is criticized on the grounds that it 'contains a whole series of idealistic definitions on standards of beauty, which apparently are not dependent on the historic evolution and the social character of art.'

More recently still an open letter to architects from three young peasants in Western Siberia was published in the magazine *Young Collective Farmer*.* They wrote, 'We have everything we need to build a fine club—money, materials and men, but we haven't got a good set of plans for a club which would be worthy of a new Socialist farm.' Saying that they want to build a club which will reflect the real face of the collective farm village, they complain that the architects 'Give us projects which remind us of some of the old houses of the landed gentry. The interior planning is often very strange. Lots of room is given to foyers and hallways while only one room is assigned to the various amateur circles. Obviously the architects did not think of the content of farm club activity. They don't seem to understand how full and diversified it is.' As a result of this letter a conference on rural club architecture was called in Moscow in July, 1948, attended by collective farm representatives and leading Soviet architects. The farmers, just as critical as the three Siberian peasants, spoke of 'architectural stumbling blocks' and pointed out that 'there is no such thing as a "village in general" and that, hence, there can be no standard solution of the problem.' The Academy of Architects decided to organize field teams of architects to study conditions on the spot; new model projects are to be designed and a competition held for the best collective farm club design. In this way Soviet architects respond to the needs of 'proletarian opinion . . . unversed . . . in techniques and the sophisticated arts.'

These quotations show, not that the three Siberian farmers, Burov or the writer in *Soviet Art* know the complete answers to all these problems, but that there is deep questioning in the Soviet Union about these fundamental questions and this takes the form of drastic and pointed public criticism in which they spare nobody, least of all themselves. This criticism, 'Socialist self-criticism' as they call it, is a fundamental characteristic of Soviet life and is born from the same sense of high purpose as the pride in their achievements and the confidence in their future. 'The real motive force of our development' Zhdanov has called it, and it is an essential part of the mechanism of the Soviet State, and is used freely and constantly as the antidote to bureaucracy, complacency and incompetence in the highest quarters. They see it also as part of a scientific method for the extension of human

* Summarized in *Soviet Reconstruction Series*, Bulletin No. 3, 1944, published by the Society for Cultural Relations with the U.S.S.R., 14, Kensington Square, London, S.W. (7s. 6d. for 12 issues).

* If it had not escaped the notice of the editors of THE ARCHITECTURAL REVIEW they might not have written 'The experimental approach . . . always seems to be checked by one means or another before it even reaches the stage of publication.'

† Summarized in the May *Soviet Reconstruction Series* Bulletin.

* S.C.R. Bulletin No. 17, August, 1948.

knowledge, the widening of human experience and, above all, the expression of a philosophy which is not a dogma but 'a guide to action.'

A dominant theme throughout these discussions is the preoccupation with the danger of 'formalism,' which Soviet critics consider the fatal disease of most 'avant-garde' painting, architecture and music in Western Europe. The dismissal of their use of the word as an abusive adjective applied to artistic 'nonconformist' (see THE ARCHITECTURAL REVIEW editorial footnote, March, 1948) is evidence of complete failure to try to understand current Soviet art and thought. Marxists consider that the relationship between form (how something is expressed) and content (what is expressed) is a dialectical unity. Professor Levy has written 'We might say that to each content there is a form or shape best adapted to express it.* But the adaptation is not a mechanical one, simple and final, of cause and effect, but must be a dialectical one because content itself changes and 'if the foot alters and the boot remains unchanged, corns develop and then walking may become impossible...' Formalism, therefore, is the violation of the organic unity of form and content. It is what happens when a conscious effort is made to 'abstract' art and to try to set up aesthetic values which exist purely in terms of relationships of colour, form, pattern and texture. The emphasis on one side of the creative process and neglect of the other leads to the hypertrophy of the function emphasized; in art formalism leads to emptiness and a denial of art itself.

Soviet critics attack formalism in architecture both at home and abroad from two aspects: the general and the particular. The general aspect is that of the conception of 'an architecture of pure form' and of, in Alabian's words, 'an architecture without ideology' when formal experiment is conceived as an end in itself. This conception they consider an illusion, the pursuit of which can only lead to sterility. The particular aspect of formalism, on the other hand, is seen in 'paper architecture' and in cliché-mongering, examples of which are quoted above, a familiar phenomenon in this country and no monopoly of the Ecole des Beaux Arts.

Against formalism they advance the slogan of Socialist realism in all forms of art; realism invested with the new content of Socialism. With this 'Soviet artists present the art of socialist humanism, an art imbued with supreme love for man, with pride in the emancipated individual in the socialist land, with profound sympathy for that part of humanity living under the capitalist system.'†

'How do Soviet artists survive in this atmosphere of trenchant polemical criticism?' ask Western critics, defenders of the right of the artist to 'Choose to be in a minority' and of 'the principle of the integrity of the individual.' Muradeli, the composer whose opera 'Great Friendship' was the chief target of attack by Zhdanov, has said:

'It seems that the foreign press and radio have a good deal to say about the Central Committee of the Communist Party's decision on music, which levels severe criticism at my opera. Reactionary music critics and radio commentators and, in general, past masters of anti-Soviet slander have been distorting the essence of this decision. They claim that in my country such composers are persecuted and the creative individuality of the artist is

stifled. That is false and shameful slander. No country in the world gives its men and women such care and attention as the Soviet Union does. The only place where creative abilities are really given full scope for the benefit of the people as a whole is my Socialist homeland.

'All such false assertions of American, British and other bourgeois commentators arouse among us people of Soviet art not so much indignation as a feeling of revulsion. The leading artists of all nations and all ages have always expressed the most progressive ideas of their time. Soviet art is loyal to this great tradition. Soviet composers endeavour to give expression in their art to the most advanced ideas of modern times... not because they are ordered to... but because that is their inmost desire.'

This statement, incidentally, should give an indication of the nature of the reaction of the Soviet architects Arkin, Bunin and Bylinkin to the preface which THE ARCHITECTURAL REVIEW attached to their articles in May, 1947.

The attitude and the spirit which animates Soviet artists is expressed perfectly by the brilliant young Soviet playwright, Konstantin Simonov.*

'Imagine that someone has asked me the very simple and ordinary question with which any two acquaintances customarily greet each other—"How are you?" I do not know what connotations this question carries in English. In Russian it implies amongst other things: "How are you getting along?" and "Are you quite well?" and "Do you feel in a good mood?" When this question is put to me, a writer, I wish to describe how I feel, as a Soviet writer... The answer is—I feel fine. I feel fine because having been born in the year of the revolution, and studied and grown to manhood in the Soviet society, I have had the good fortune to choose writing as my profession, a profession which I love, and having chosen it, to escape the accursed burden of loneliness which until now has invariably attended it.

'... I feel fine because I do not feel alone and isolated when I sit at my desk. Outside my windows, work is going on, the purpose of which is clear to me and in the success of which I have confidence. And, despite the individual features of my craft, I myself am at the same time an equal participant in this collective work. I have certain duties to perform in connection with it, and since I am not of those who dislike all duties in general, I am satisfied with this state of affairs, especially since these are not duties that I owe to some particular newspaper or publishing house, but duties I owe to the people. And these duties are not attended with any collateral material considerations. It never has been and never will be my duty to write a best seller in order that someone may make a fortune. And that is a factor in my sense of well-being.

'Someone may, perhaps, find that all I have said is propaganda. Quite true. Propaganda is a word I am very fond of because it seems to me that a writer's whole life is nothing but the propaganda of his ideas and views—otherwise there would be no point in making use of Gutenberg's great invention and reproducing one's ideas in many copies—one would be the ideal number, just right to fit easily into the drawer of one's own desk.'

GRAEME SHANKLAND

* Social Thinking.

† From Kamenov's *Aspects of Two Cultures* V.O.K.S. Bulletin No. 52, 1947.

* Soviet Writers Reply to English Writers' Questions, published by the Writers' Group of the Society for Cultural Relations, May, 1948.

DESIGN REVIEW

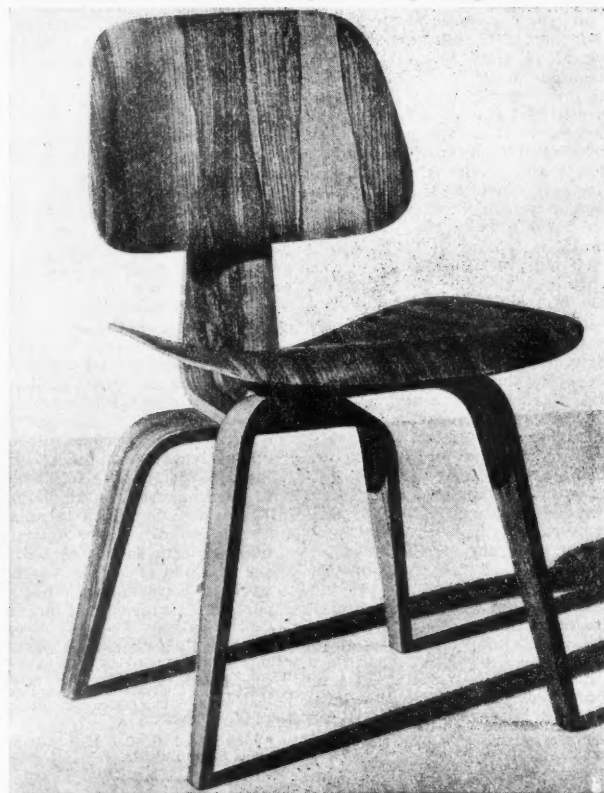
for a discussion of new designs, new materials and new processes, with a view to developing the essential visual qualities of our age: functional soundness, the outcome of science, and free aesthetic fancy, the outcome of imagination.

Advisory Committee: Misha Black, Noel Carrington, Milner Gray, Nikolaus Pevsner, Peter Ray, Herbert Read, Philip Scholberg, Sadie Speight.

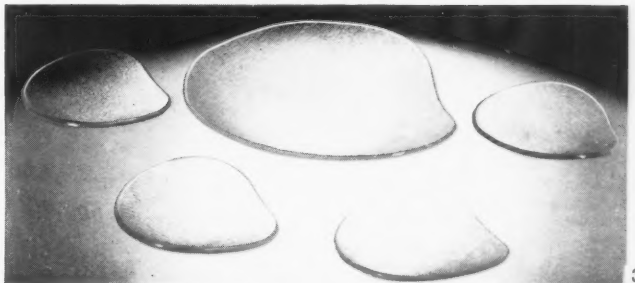
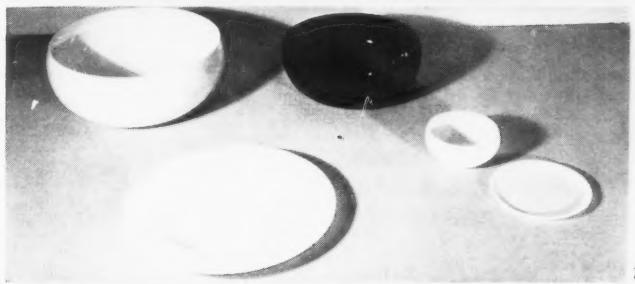
COUNTER-BORAX In Design Review for August, under the title of *Borax, or the Chromium-plated Calf*, Edgar Kaufmann wrote of the system of styling for industry known as streamlining (or now, more appropriately, as borax*). This (as he pointed out) is the most widely known and most pervasive of America's achievements in modern industrial design. The objects in this month's Design Review have been chosen mainly to illustrate the other side of the picture. They show that there is a great deal of good contemporary design in the U.S.A. running counter to the borax theme. In fact, since achievement in the visual arts is not really measured quantitatively or in terms of statistics, it may well be that when design in the U.S.A. is surveyed as a whole it will be found that the functional outweighs the stylized, the truly elegant the boragious.

* On page 314 will be found a letter from Edgar Kaufmann in which he shows that the word 'borax' has changed its meaning slightly in crossing the Atlantic. Since, in the new sense established for it by English usage, the term covers something that has not conveniently been covered by a single word before, THE ARCHITECTURAL REVIEW feels justified in remaining faithful to English usage.

The moulded plywood furniture shown below and on the facing page was designed by Charles Eames. It is a development of the designs he produced in collaboration with Eero Saarinen, which won two first prizes in the Organic Design competition held by the Museum of Modern Art in 1940 and 1941. 1, a dining chair with ash frame; 2, a low chair with walnut frame; 3, a dining chair with metal frame; seat and back of canaletta wood. In each chair, seat and back is joined to the frame by rubber mounts.

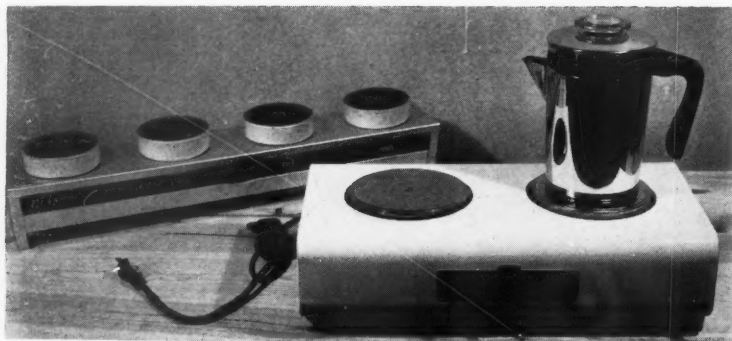


The worldwide influence of borax is shown in the illustrations on the right. The top two are popular American cars with the now famous, low-slung, and richly chromium embellished radiator. The third car is a new English model, showing the pervasive influence of borax, with its abhorrence of flat surfaces and, so to speak, mechanical nudity. Here, though, the style is modified to a certain extent by the dictates of austerity. The fourth car is also English, but its designer still allows some of the separate elements to reveal themselves; there are even a number of flat surfaces which meet along an edge.

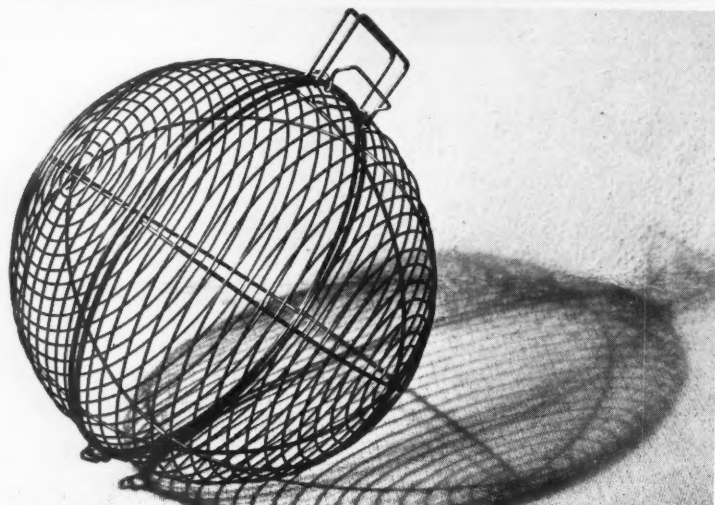


Above, tableware designed for large-scale production. 1, porcelain ware designed by Russel Wright; 2, plastic bowls and plates designed by E. E. Langbein; 3, berry dishes in glass designed and manufactured by H. H. Turchin.





1



2,3

1 and 2, some household equipment whose lines and curves express utility rather than an imaginative fantasy of the designer. 1, a painted metal electric stove and aluminium coffee percolator, with an

aluminium window box in background. 2, a salad basket by Sue Urth Irwin. The automatic coffee maker in 3, has been designed in glass and plastic for General Electric. Here borax begins to intervene



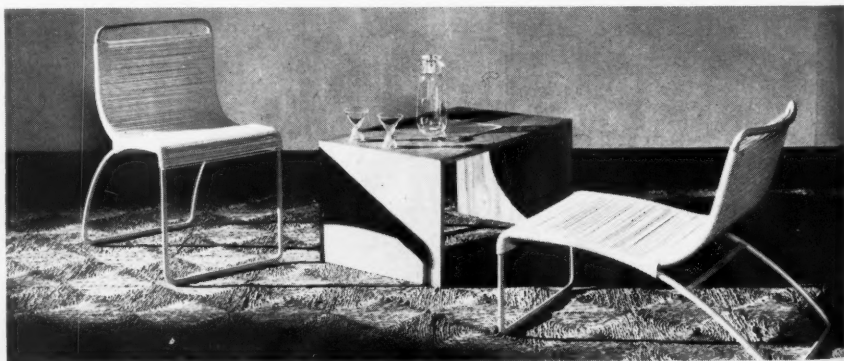
between the express purpose of the object and the shapes which would declare this purpose simply. 4 and 5, on the facing page, by contrast distinguish the mark of borax more clearly. 4, an adding machine



6,7
8

Above and on the facing page, some recent American furniture and textile designs in the non-borax manner. 6, a child's easel desk with painting equip-

ment by Victor d'Amico. 7, garden chairs of tubular steel and yacht cord by Hendrik van Kepper and Taylor Green. 8, a chest of drawers and cupboard in



unpolished wood by Jens Risom. 9, a printed scarf designed by Marion V. Dorn and produced by Comber Chauvin. 10, a fabric design by Marion V. Dorn.

FANTASY IN A NARROW WORLD

or a day up the river

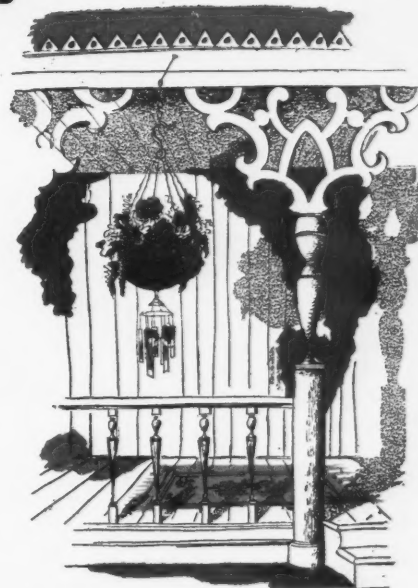
ALMOST CONTINUOUSLY in the south, and sporadically to the north, east and west, the coast-line of Britain is corseted tightly with decorative cast-iron. Inland, this thin and rigid water-crochet has an echo in another medium on the Thames, where the striding piers and pinnacled shelters that loftily confront the dashing sea are humbly reproduced in miniature and in wood along the green banks and shady backwaters. The crisp outlines of the iron are blunted in the softer medium, and must be heavier, more fretwork, in style. The designs tend to ignore the third dimension altogether. The air of cardboard fragility thus obtained is increased by the minute scale of many of the houses; 'houses' because this is primarily a domestic scene—there are no piers, no band-stands, and the river is tamer. These are homes for the week-end or for retirement. They are both nautical and snug, ship-shape dolls' houses.

Just as at a coast resort the hotels and boarding-houses are crammed on to narrow sites along the desirable sea-front, so here these private, watery paradises crowd side by side (though all detached) along the best backwaters. But the river has no promenade and the front gardens and verandahs dip straight into the water, so that there is only one way to see it all and that is from a boat.

For a first survey, take a Thames steamer from Westminster Bridge to Hampton Court, and past Fulham you will see that the buildings begin to thin and the gardens to grow fat and green. The boat itself may have a striped awning scalloped at the edge, and scrolls of ornament here and there. Down the river to Southend and Margate go paddle-steammers, with the wheel enclosed in a black cage with gilded ornament, but the lighter craft which go up the river are much more festive in appearance. They are an introduction to the river style.

Here and there, along or near the banks, stand great houses marooned in the remnants of their parks; Hurlingham, Chiswick, Syon, Kew, Marble Hill, Ham, and many smaller ones. Most of them seem now to be democratically employed; the grounds are public parks and the shuttered houses stand lifeless, kept safe for us all for ever, with a refreshment room on the ground floor and an occasional exhibition on the piano nobile. Rural Syon, though, the most beautiful of them all, remains a house, surrounded by fields full of cows and facing across the river to Kew.

After the great houses came a century of steadily improving roads and transport, and while many well-to-do middle-class Londoners moved out of the stinking city to the hills (Sydenham, Hampstead, Dulwich, Streatham, then the North Downs, and at last in ever widening circles to the South Downs and the Chilterns) others meantime went along the river. Each bought a piece of land, built a house as far back from the river as possible and took a pride in the magnificent green lawns that they caused to run down to the water's edge. Weeping willows were the trees *de rigueur*; and very nice too. On one side of the river-frontage would be built a landing-stage and a boat-house crowned by a gazebo. Architecturally this still tended to match the house, and fantasy is rare. The number of these houses increased as time went on, and the size diminished, but nothing was miniature yet—the houses were quite ordinary ones which happened to be built by the river. Only the boat-houses and a certain lavishness with verandahs marked the beginnings of the fluvial manner; the era of the



A verandah detail, part of the bungalow seen from a more distant viewpoint in the illustration on p. 304.

dolls' houses did not come until the twentieth century.

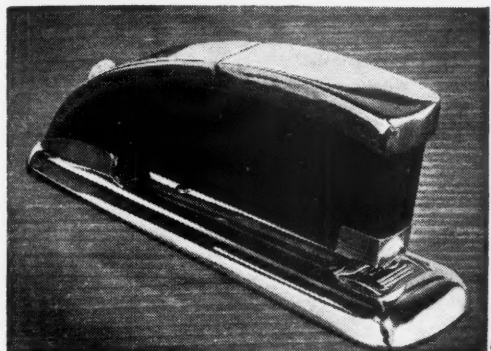
It would have been pleasant to discover that the Thames bungalows were built by the descendants of the rich Victorians under the compulsion of just such an urge to the simple life as had stirred Europe a hundred years before. But the wealth was too new for that, and the fun not yet stale, and no one wanted simplicity. So the bungalows are small because they were built by people who could not afford to have them any larger, mostly during the great days for the Thames, from about 1895 to 1925.

The steamer will provide a view of a number of riverside specialities. There are the houses, the boats, and the house-boats. There are yacht-clubs, tea-gardens and pubs; there are paddle-boats and punts. It is a narrow world, shaped to the river, but it is a new one, and must be seen more closely.

The next thing to do is to hire a rowing-boat, and, starting at least as far up as Richmond, take the course slowly and in detail.

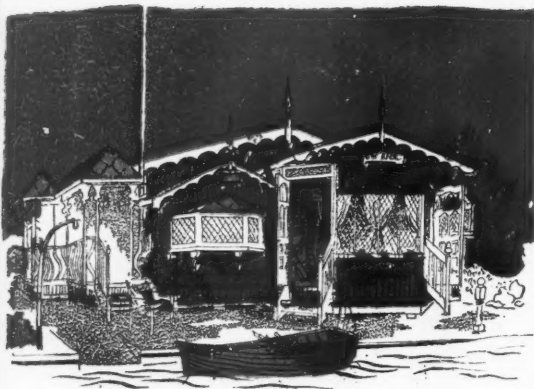
The boat-house is cavernous and dark and full of old velvet cushions. Outside, the boats on hire are tethered to the bank. The general pattern of rowing-boat has seats, oars and rowlocks for one or two rowers and, facing them in the stern, two parasites can sit and steer on a broader seat which has a back and arms of either iron scrollwork or wood and wicker. There are also two new replicas of the buttoned velvet cushions in the boat-house, crimson or olive green. The boats are beautifully made, and are all varnished a rich golden brown. The original oars will have vanished years ago, lost or broken on gay Bank Holidays, and if you are not careful you may be given two odd ones. There are also punts, and sometimes you may see one being poled along in traditional style; but paddles are much easier and now more common. Or there are little one-man skiffs with a tiny sliding seat, very fast but very easily overturned. Or there are motor-boats with nice little awnings over them (and also with noise and the smell of petrol). Or sailing boats with elegant sails. But a rowing-boat is the easiest thing to have.

Moored to stretches of exclusive bank, to the landing-stages of houses and bungalows, or, if they are large enough, just in the river, are



made by National Machine Products, is easily recognizable for what it is, whereas 5, a streamlined paper stapler, designed by Robert Heller for Hotchkiss, would be all but unidentifiable without a caption.





A riverside verandah at Maidenhead, with white woodwork-ornamented skyline, basket of flowers, and the ubiquitous wind-bell. Such baroque decoration is charming in a fine-weather waterside setting, but can be dreary and sordid on a soggy autumn day.

thousands of privately-owned boats of all shapes and sizes, but with one common factor—shining cleanliness. Almost all of them sparkle like chandeliers.

The smallest are the little squat rowing-boats tied to the large launches and house-boats. Painted on the side will be 'Tender to Grey Lady' or to 'Mayfair' or to 'Dunromin.' They are the type of boat called 'dinghy.' This word comes from the Hindi, and takes us in one stride into that curious half-oriental world in which the English like to make holiday. Verandah, that other word of power along the river, must have gone to India with the Portuguese, gathered there its final 'h,' and then come back to England as a tropical exotic. Further Oriental echoes are stirred by the fringed and tasselled awnings like Persian tents that shield the handsomer launches from the sun. But each type of boat has its peculiar method (or lack) of shelter. Racing or small sailing boats go unshaded, large boats of course have cabins, awnings go with motors. Punts have an arrangement all their own, which coloured much light literature of the late nineteenth century; right down the middle of the punt, and some three feet above it, runs an iron rod, dipping to each end. Neatly lashed up to this when you start out on a fine morning is a roll of green canvas. This at the onset of storm, can be let down to each side and neatly tied in place. The whole thing is then enclosed in a green and steaming shell. It can even be slept in. Anyone can be sufficiently alarmed by the widening circles of the first rain-drops on the smooth river to get the awning down and lashed—it was the refurling of the wet canvas afterwards that provided art with its subject.

So the pleasure craft are picturesque enough, but what we lack today are picturesque passengers. Charming though past fashions always appear to us (after a sufficient time-lag when they are merely dowdy), it seems possible that river picnics of the mid-twentieth century will, after all, never look very pretty. One reason is that our ideas of earlier expeditions are based on striped silks and straw hats seen by Tissot, or by a camera with a very slow lens, while today no one has to pose for our rapid snapshot cameras and we can all look our very worst. And secondly, a day on the river used to mean best clothes and preparation. No one dresses up now; the idea is to wear as little as possible and get brown in comfort.

The enormous difference between clothes on the river in its heyday and clothes today is nicely indicated by the following quotation from the Boudoir Supplement to *Black and White*, for August 19, 1905: '... mauve muslins

are conspicuously sharing with the muslins pink and the muslins white all the honours of the Thames. . . . The electric launches, with their comfortable wicker chairs and generally favourable conditions, tempt out the daintiest frocks, those that wouldn't face the skiff or the punt. There are few or no feathers on the river, for they don't look well, but such lovely colour schemes in wings and flowers; wings on the water, white or pale pink or pale blue or shading from white to these pale colours are lovely on the modish type of river hat. Of course, the capeline of lace or muslin is boating as much as ever, and is still rose wreathed and pink ribboned.'

Just at the present time there are some very awkward-looking boats about, such relics of the war as landing-craft, converted to the pottering purposes of peace. But on the whole it is only the people who have lost polish; most of the boats shine with it. A weekend on the river seems to be devoted almost exclusively to housework of the wettest and hardest sort—comfortable men and women, who at home would be annoyed if the charwoman was away and one carpet had to be brushed, are here on the Thames transformed by the river's heady magic into scouring demons, swabbing and polishing with quaint enthusiasm. All Saturday goes in a clean-up, Sunday morning into a tidy-up, on Sunday afternoon there are non-river friends to tea, and in the evening it is time to go home.

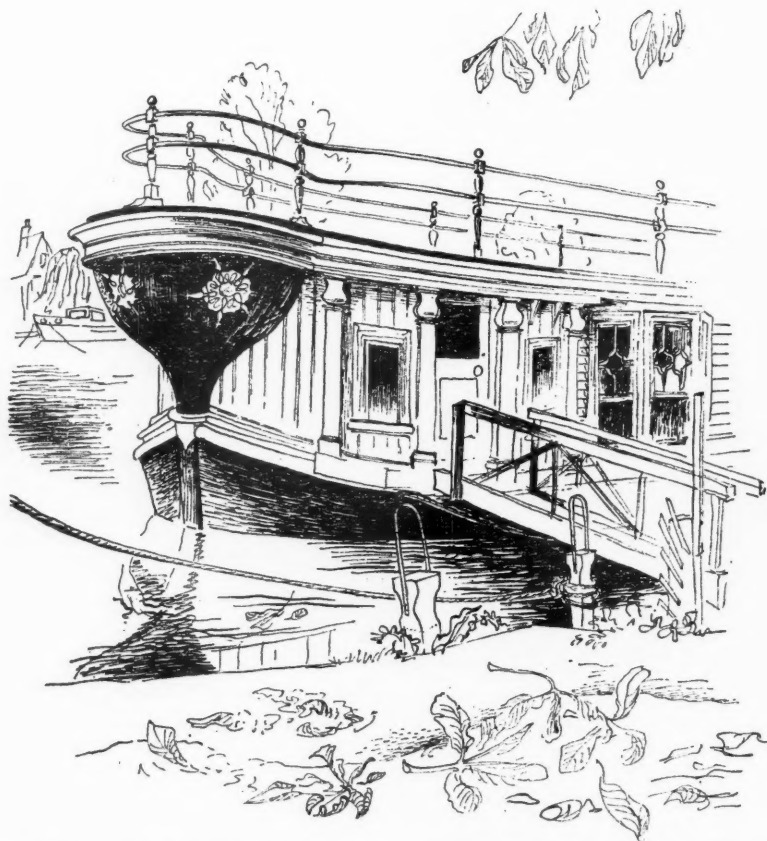
There are other boats moored to the banks and eyots. Some of the largest ones are lived in all the summer or all the year, could never

be moved and are called house-boats. They are elaborately built up with awnings and verandahs. But they are all beautifully kept and all privately owned. Our hired rowing-boat is the lowest sort of thing to have, and everyone will feel a little snobbish about it.

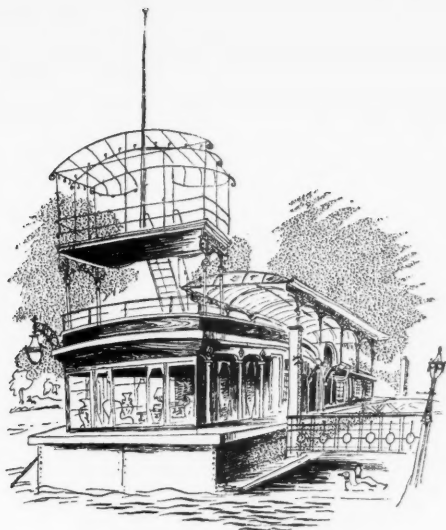
Almost every house or bungalow seems to have a motor-launch tied up outside; and each launch has its tender. Then there are the sailing clubs, and so many people also have a yacht. Each member of the club has his little yacht made to conform to certain rules set by the club, and then, on fine Saturdays there are regattas and sailing races, and whole stretches of the Thames suddenly become alive with large white sails and exquisite little brown hulls.

Just past the yacht-race, a backwater turns off the main river, and here all is muted, traffic slow and life more peaceful than in the hurly-burly of the main stream. You can hardly hear a sound. Moor the boat at the landing-stage of a bungalow and climb the two or three white-painted steps. The stage is bordered with small wooden banisters linked one to another by chains. At short intervals along the edge are nailed pieces of motor tyres to act as fenders, protecting the cosseted varnish of the owner's boat. Everything is painted white.

About ten feet back from the water's edge rises the verandah of the bungalow. Near the roof the white pillars spread out into strange fans of wooden tracery—oriental, art-nouveau, jazz, or merely curly. Under the verandah stand the chairs for fine weather, made of canvas and wood, or metal, or wicker. There is also a very special one here, buttoned crimson



This houseboat at Hampton Court is a converted barge. It is painted black and custard-colour, and the gang-plank leads to a little garden of chrysanthemums and horse-chestnuts.



velvet and the horns of cows, a great rarity. Here also are displayed such trophies as resist the weather and the damp air; Japanese bronzes, Zulu spears, German helmets and shell cases, a fern holder on a pillar, a bead curtain, an enormous china swan.

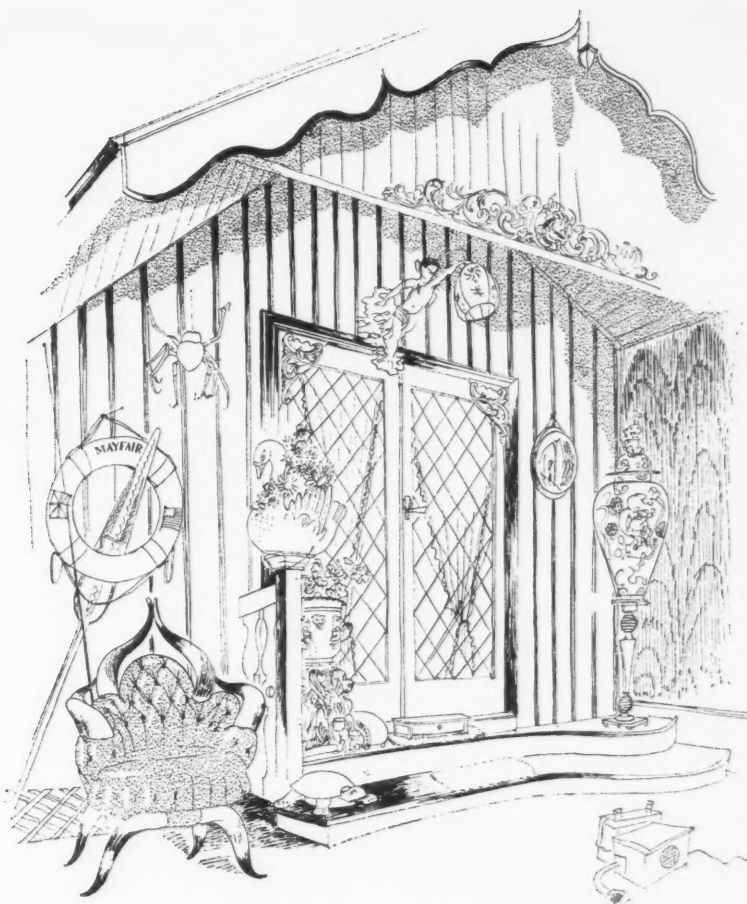
The windows of the drawing-room and the main bedrooms face on to the verandah and the river, but their inward aspect is suburban; the dominion of the river god is weaker here, and it is unlikely that, if you stand with your back to the window, you will have any suspicions of his strength or even of his presence.

A bungalow with a good collection of stuff on the verandah will be good inside. The river acts as a magnet to those Londoners in whose blood the untutored urge to create boils hotly, and some of the drawing-rooms are miracles of that form of vernacular art which consists not so much in making anything but in collecting things together and displaying them—teak carving, Benares brass trays, dairy-figures, gilt china in a black cabinet with gold tracery, fans, bronze storks, silver epergnes and three-legged chairs. Comparatively young people who make such a collection today, in defiance of every one of the current religions of taste, are the sort of people who could have carved round-about horses, painted canal boats or been tattooing professors. Only chance has pushed them into offices and shops. The floor of the room vindicates this theory; there, filling the whole room is an enormous rag carpet. It was designed by the family, who made it to pass the time during the blitzes. The pattern is of a multi-coloured scales radiating from the centre. All round the border go the flags of the allies, and the name of the bungalow is on a scroll by the door.

The house-boat is the most curious of the river fantasies; neither solid and dry like a house nor mobile like a boat, it pleasantly combines the worst of both worlds. The usual plan is a long rectangle—a wooden, steel or concrete platform standing in the water about six feet from the shore, to which it is connected by two or three gang-planks. It will probably be all on one floor, with all the rooms opening on to a river-front verandah, though the latter may be abandoned, as a house-boat usually has a flat roof, railed in and awninged over, which is reached from the lower deck by means of a staircase with pierced balustrades.

The early ones, built before 1914, are elaborately ornamented with wood and, occasionally, cast iron, but a few house-boats were built between 1920-28, and these tend to be simply tiled bungalows sitting on platforms, all fantasy strictly purged away.

Provision has been made for the entertainment of trippers, the inferior people who hire



The drawings are by the author.

'Mayfair' above is on Trowlock Island. Many wooden bungalows of this type date from the 1914-18 war, and are mostly simple in plan, with a row of rooms opening on to a rear corridor and a front verandah. Left, half mosque, half English summer-house, built about 1923. At the top of the page, left, is 'The Astoria,' finished in 1915 for Fred Karno. This is the nonpareil of houseboats—everything is absolutely de luxe. All woodwork is solid mahogany, window frames are bronze; there is wood panelling and thick carpets, and the bath-room has marble walls and fitted basins. Some rooms occupy the whole width of the boat, and the unusual little tower room is of glass and cast iron.

a boat for the day and return exhausted, hot and hungry to the port of embarkation in the evening. The towns along the river can offer every possible form of place for eating and drinking, so that the day can be pleasantly ended and the glow of exercise preserved. There still remain some luxurious and well-equipped hotels, once fashionable and famous; still ready with a meal but shorn of glory. There are tea-gardens on some of the islands, reached by your own boat or a ferry; there are cafés, and snackbars, and lovely pubs with gardens to picnic in, though 3.30 in the afternoon is the time when beer is most longed for

and least obtainable. (A store may be carried in the boat and hung in the river to cool when needed.)

Richmond is to me the most fascinating of the river towns. It has both vitality and charm; a lot of fine eighteenth century houses, a beautiful Green, winding alleys of secondhand shops, a hill with fine views and a huge park, plenty of restaurants, lots of cosy pubs and never, even in the winter, does it appear shuttered and desolate and grim, nor ever to resent the great invasions of Londoners on warm summer evenings and fine week-ends. For a day up the river, Richmond makes a very good start.

B O O K S

Swedish Exemplar

SVERIGES KONSTHISTORIA. By Andreas Lindblom. In three volumes. Nordisk Rotogravyr, Stockholm, 1944-6.

MODERN Swedish book production, though little is heard about it, expresses the same high standard of industrial art as a piece of Orrefors glass or the latest serial chair from Nordiska Kompaniet. And this new history of Swedish art by Andreas Lindblom is a fine example. Beautifully produced by the large Stockholm printing house of Nordisk Rotogravyr, with copious illustrations in colour and monotone offset, it is concise, comprehensive, intelligent, unaffected and graceful. In short, it shows just how a country's history of visual art should be presented.

Undoubtedly destined to become a standard work, this book covers every kind of visual art from rune stones to posters, from timber bell towers to concrete power stations, from Viking shields to motor ships. The author takes a wide view of his subject, realizing that no sensible and significant history of art should deal exclusively with the so-called fine arts. And the book is worth possessing for its illustrations alone, for they make it clear that Swedish aesthetic sensibility is no new phenomena, but has a rich historical background—not least in architecture.

In three volumes, *Sveriges Konsthistoria* is typical of many Swedish books in being issued in three types of binding—paper covered, cloth covered and half-hide. This is an excellent arrangement which not only permits variety of price to suit varying incomes, but allows the amateur bookbinder to enjoy himself without wasting the perfectly good covers provided by the publishers. (Bookbinding is, incidentally, one of the many amateur crafts practised widely, but quite unselfconsciously in Sweden.)

Sweden has once again set an example. There is as yet no equivalent production in this country covering the English arts in this comprehensive way. Why not? If Sweden with a total population of less than that of London can make a success of such a work, the usual excuse that 'the cost is prohibitive' can hardly hold water.

Eric de Maré

Anglicana

THE ARCHITECTURAL SETTING OF ANGLICAN WORSHIP. By G. W. O. Addleshaw and Frederick Etchells. Faber and Faber. 25s.

NOW and then books are produced showing designs of modern churches. Rarely, but still sometimes, architectural students are asked to design a modern church. Usually to-day students and architects are asked to produce 'community centres' with their sports pavilions, shower baths, ping-pong rooms, discussion halls and licensed canteens. These are based on the cynical assumptions of the last century and the first thirty years of this one, which postulated that mankind was born solely in order to play games, discuss economics and drink chemicals. The idea that man was born to worship his Creator and that all his activities are subsidiary to and contained in worship is only now being reconsidered.

Consequently books on modern church design and students' drawings are infected with a worship of the means of construction or a self-congratulatory preoccupation with style, and the results are remote indeed from the true purpose of church building. *The Architectural Setting of Anglican Worship* is written from the only possible point of view which a church architect can take. It works from the liturgy

onwards to the building. Too often the modern practice has been to build a portentous hall and then to fill it with furniture according to the denomination for which it is required.

This book will give many a wholly new outlook on church architecture. It opens with medieval churches which are the true community centres of their times and shows, by means of plans and text, how these buildings were not in all parts used for services and how they were never used as a whole for congregational worship. Anyone who has visited the Roman Catholic Abbey of Downside at the time of low mass will have some idea of the use of a medieval church. The tinkle of the sanctus bell rings from altars all over the building and when they ring depends on the speed of the monk saying mass. Each monk, in term time, has his kneeling congregation of boys. But the nave of Downside Abbey is not used for secular purposes as were the naves of medieval England.

This may all be fairly familiar. The book breaks new ground when it treats of post-Reformation liturgical arrangements. People are inclined to assume that after the Reformation, or at any rate after the Act of Uniformity, Anglican churches ceased to be Catholic places of worship and became instead merely preaching houses. This, some of them, but by no means all, did become for a few years during the Commonwealth, when incumbents who were not Vicars of Bray were ejected in favour of Presbyterian Ministers. In remote parts, particularly in the West, the Commonwealth heresies seem to have meant little. What mattered to the clergy and people was the adaptation of medieval churches to the Book of Common Prayer. The Prayer Book could be interpreted as adapting to the popular tongue many of the services and all the Sacraments of the medieval English church, less some of the abuses like image-worship. Messrs. Etchells and Addleshaw give interesting plans and instances of the adaptation of medieval churches to the Book of Common Prayer. The nave was used for the contemplative services of Matins and Evensong which were read from a special reading desk often below the pulpit. The baptistry was formed round the font, often with its own set of pews and benches as at Harefield, Middlesex, facing towards the font and in a different direction from the nave seats. The chancel, frequently screened off either with the medieval screen or one of later erection, was used for Holy Communion. Here the congregation assembled for the Lord's Supper and at the words 'Draw near' approached the rails which were sometimes placed round all four sides of the altar, which was itself removed from the east wall. There the people remained kneeling during the consecration.

When, in the eighteenth century, many new Anglican churches were built, various experiments were made to unite all the services of the Anglican Church in one focal point and examples existed of churches which had the pulpit and reading desk placed above and behind the altar. These were called 'auditory' churches. There are various other plans of such auditory churches each constructed with the idea that the eyes and ears of all the congregation should be centred on whatever service was proceeding without their having to leave their pews, except for the purpose of receiving Holy Communion.

Largely through the efforts of the Camden Society in the last century, these old experiments were discarded, and almost every church in the country has now the Victorian plan of altar against the east wall, choir stalls and organ in the chancel, lectern and pulpit at the east end of the nave and all pews facing the altar—if possible with a view of the altar. Such arrangement is not necessarily Catholic or Protestant. It is merely the result of Victorian

antiquarianism, and it is certainly not medieval. It is in the tradition of dramatic baroque altars of the continent, though in a far different style. Recently, as at J. N. Comper's church of St. Philip's Cosham (1937), the altar has been moved nearer to the centre of the church so that the congregation may see it from all four sides. This certainly is preferable to those long-chancelled churches with an altar at the east end—and that hardly an altar at all but a sort of chimney piece with vases of flowers and candles on it and a marble reredos vaguely seen through them and a table below covered with hangings. These chancel 'altars' are too often far removed from the congregation in the nave and at an early Communion service which is not sung, a space of desks and empty choir stalls and organ separates the priest from the congregation in the nave.

These are only some of the matters raised in this fascinating book. But they should be enough to recommend its close study to all who build churches, if only because the authors have considered Anglican churches from the point of view of the Book of Common Prayer instead of in terms of style. The architect of a church had always better be a believing member of the church for which he builds. Only so will he consider the liturgy and worshippers first.

One cannot praise too highly the research which has gone into this book. Many an 'unrestored' church remote in fields or hidden away in hills must have been visited. The ample plans delightfully sketched in the jagged calligraphy of that gifted genius Frederick Etchells, are as essential a part of the book as is the architectural information which he, no doubt, supplied. Indeed it is to architects that this book will be a revelation: the doctrinal ground is a more familiar, though essential, concomitant.

John Betjeman

SHORTER NOTICES

THE AGE OF TASTE. By H. S. Goodhart-Rendel. The Regency Society of Brighton and Hove. 1s.

This is the text of a lecture given before the Regency Society of Brighton and Hove. The Age of Taste is the Regency, and the Regency was the Age of Taste because then, for the first time, men 'professed to know what was correct and elegant' not through judgment (which implies a conscious exercise of the reason) but 'by means of a sensibility the credentials of which no person of less sensibility could presume to test.' 'I hold that contrary tendencies in thought, conduct and art, commonly called Classic and Romantic, were, during the English Regency, neither opposed nor reconciled, but peacefully co-existent in separately allotted spheres.'

Mr. Goodhart-Rendel develops his thesis in twenty-odd pages with the same wit and incisiveness that ought to make publishers of books on architecture regard Professor Goodhart-Rendel's Oxford lectures as their most egregious missed opportunity in twenty years. His views on what was most characteristic of the Regency may not always please the solemn people who have been scolding Mr. Donald Pilcher for mentioning Soane less often than Payne Knight and Co.—'Sir John Soane lived in the Age of Taste but was never on good terms with it'—but they add up to the best shilling's worth of architectural reading in the bookshops just now.

BEACH HOUSE, WORTHING. By James Guthrie and Antony Dale. Aldridge Brothers, Worthing. 3s. 6d.

Published under the Worthing Art Development Scheme, this very fully illustrated booklet describes the history, architecture and contents of Worthing's most notable Regency house, designed in 1820 by the local architect John B. Rebecca, who also designed St. Paul's church and other buildings in the town. Among recent owners of Beach House was Edward Knoblock, who fitted it up in part with Thomas Hope's furniture from Deepdene. This record is the outcome of worthy local enterprise.

ANTHOLOGY

St. Saviour's, Aberdeen Park, Highbury, London, N.

With oh such peculiar branching and
over-reaching of wire
Trolley-bus standards pick their
threads from the London sky
Diminishing up the perspective, High-
bury-bound retire
Threads and buses and standards
with plane trees volleying by
And, more peculiar still, that ever-
increasing spire
Bulges over the housetops, poly-
chromatic and high.

Stop the trolley-bus, stop. And
here, where the roads unite
Of weariest worn-out London—no
cigarettes, no beer,
No repairs undertaken, nothing in
stock—alight;
For over the waste of willow-herb,
look at her, sailing clear,
A great Victorian church, tall, un-
broken and bright
In a sun that's setting in Willesden
and saturating us here.

These were the streets my parents
knew when they loved and won—
The brougham that crunched the
gravel, the laurel-girt paths that
wind,
Geranium-beds for the lawn, Venetian
blinds for the sun,
A separate tradesman's entrance,
straw in the mews behind,
Just in the four-mile radius where
hackney carriages run,
Solid Italianate houses for the solid
commercial mind.

These were the streets they knew;
and I, by descent, belong
To these tall neglected houses
divided into flats.
Only the church remains, where
carriages used to throng
And my mother stepped out in
flounces and my father stepped
out in spats
To shadowy stained-glass matins or
gas-lit evensong
And back in a country quiet with
doffing of chimney hats.

Great red church of my parents,
cruciform crossing they knew—
Over these same encaustics they
and their parents trod
Bound through a red-brick transept
for a once familiar pew
Where the organ set them singing
and the sermon let them nod
And up this coloured brickwork the
same long shadows grew
As these in the stencilled chancel
where I kneel in the Presence of
God.

Wonder beyond Time's wonders, that
Bread so white and small
Veiled in golden curtains, too
mighty for men to see,
Is the Power which sends the shadows
up this polychrome wall,
Is God who created the present, the
chain-smoking millions and me;
Beyond the throb of the engines is the
throbbing heart of all—
Christ, at this Highbury altar,
I offer myself to Thee.

JOHN BETJEMAN (*Selected Poems*.
John Murray, London. 1948).

A Book on Windmills

THE ARCHITECTURAL REVIEW special number on windmills, written by Rex Wailes, has now been expanded into a book, *Windmills in England; a Study of their Origin, Development and Future*, published by The Architectural Press at 12s. 6d. The additional matter includes a map showing the distribution of windmills, and the volume forms a compendious and fully illustrated guide to its subject.

Homage to Paul Nash

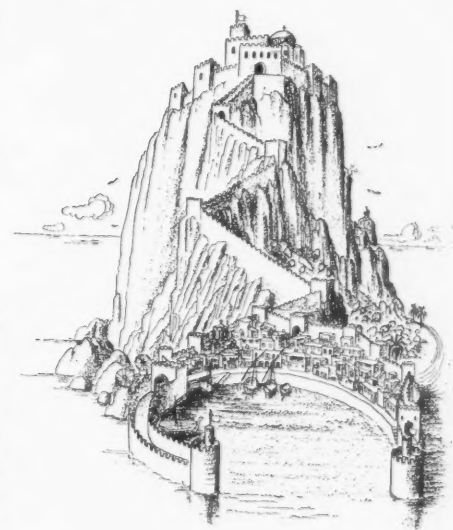
The Paul Nash exhibition held at the Tate in the summer has now been followed by a memorial volume of the artist's work, edited by Margot Eates (*Paul Nash*, Lund Humphries, 63s.). The book was, as Miss Eates tells us in her preface, originally planned by Nash himself, as a personal survey of his work, during the period immediately preceding his sudden death in July, 1946. Its form was modified to accord with its purpose as a memorial volume, and it contains critical essays by Herbert Read, John Rothenstein, E. H. Ramsden and Philip James, together with catalogues of his exhibited work and work in public collections and 132 exemplary reproductions. In short, the definitive Nash.

Gothic Figures with Landscape



HERBERT LANCASTER'S long-awaited historical novel of the Crusades, *The Saracen's Head*, has now been published (John Murray, 8s. 6d.). A note on the dust-jacket informs us that while Mr. Lancaster has invariably stressed the importance of all the Manly Virtues he trusts that those of his readers who have not attained First Eleven status, and are unlikely ever to do so, will derive some encouragement and consolation from the successful career of his hero, William of Littlehampton, and that those few who have already achieved their House Colours or their Rugger Cap, may be brought to a realisation of the great truth that *Technique is not enough*. Members of the Upper Sixth and of the Historical Society, one might add, will be greatly reassured by the information that in the prosecution of his researches Mr. Lancaster has had access to all the private papers of the Littlehampton family.

As in the case of his other works, Mr. Lancaster has himself done some drawings to go with the text. One of these, the Island of Kolynos, is reproduced below.



MARGINALIA

In Anthology this Month

'St. Saviour's, Aberdeen Park' is one of the four poems in John Betjeman's *Selected Poems* (published by John Murray at 8s. 6d.) which have not previously appeared in any collection of his work. (It was first printed in *The Swindon Review*, that commendable production of provincial enterprise which was noticed in

Marginalia in April, 1947.) The rest of the selection, which is prefaced by an appreciation by John Sparrow, comes from Mr. Betjeman's previous volumes, and is so well chosen as considerably to mitigate one's regrets that we still have to wait for Mr. Betjeman's *collected poems*—that Betjeman omnibus in which, rubbing shoulders with Miss Guest as well as Miss Hunter Dunn, we might call at Orchard Way as well as Croydon, and glimpse between the stops the Evangelical Gothic of Methodism as well as the High Gothic of William White.

RÉSUMÉS

Decembre 1948

Page 265: *Type et Antitype*, par Roger Hinks. *Revue de l'Art Britannique et de la Méditerranée*, par F. Saxl et R. Wittkower. Roger Hinks commence par rendre hommage au plus ancien collaborateur dans cette œuvre, Fritz Saxl, qui mourut en mars dernier. Saxl fut le premier directeur de la Bibliothek Warburg de Hambourg, et c'est à lui qu'est imputable le transfert de cette bibliothèque en Angleterre plutôt qu'en Amérique en 1934, ainsi que, plus tard, son établissement auprès de l'Université de Londres sous le nom de Warburg Institute. Le livre est sous forme d'un album illustré, montrant que l'art britannique est dépendant de l'art et de la culture des terres bordant la Méditerranée, et Mr. Hinks explique combien les méthodes différentes des deux auteurs s'adaptent bien aux périodes respectives dont ils s'occupent (Saxl traitant principalement de l'identité de matière symbolique et Wittkower des ressemblances de forme physique). En recherchant les conclusions à déduire de ce thème, non pas du point de vue des historiens, mais 'de ceux qui considèrent les œuvres d'art comme des créations absolues de l'esprit humain, dont chacune est unique en son genre comme étant le produit d'une mentalité individuelle,' il trouve ces conclusions dans le fait démontré dans le livre que l'individu est en même temps membre d'une société, capable de communiquer avec d'autres esprits similaires au sien, et qu'étant donné que l'effet suggestif des formes est plus ou moins illimité, presque chaque personne possède la faculté latente de découvrir de nouvelles analogies là où elles sont les plus inattendues—découverte bien consolante dans un monde où l'être sensitif arrive à se sentir de plus en plus désespéré et isolé.

Page 271: *Apollon ou Babouin?* par Nikolaus Pevsner et S. Lang. La colonne dorique grecque, cannelée et sans base, était pour ainsi dire inconnue en 1750, mais vers 1760 elle devint l'objet de vives controverses, ce qui amena Sir William Chambers à écrire à ce sujet: 'Il serait aussi logique de comparer un Hottentot et un Babouin à l'Apollon et au Gladiateur que de contraster l'architecture grecque avec la romaine.' Le premier édifice moderne dans

lequel le dorique fut employé était un temple construit pour Lord Lyttelton à Hagley en 1758, mais, ainsi que le font remarquer les auteurs de cet article, ce temple était essentiellement un objet de mise en scène, possédant les mêmes caractéristiques qu'une ruine gothique ou qu'un pont chinois. Ce n'est que lorsque la bataille des styles livrée par les partisans des architectures grecque et romaine se fut décidée, que la renaissance grecque atteignit son essor pendant la dernière décade du dix-huitième siècle. Cet article donne pour la première fois un rapport complet de l'effet produit par l'ordre dorique grec sur les architectes et théoriciens—architectes depuis Alberti.

Page 280: *Plan du Pourtour de la Cathédrale de Liverpool*. L'argument est parfois avancé que les caractéristiques de l'enceinte de cathédrale anglaise étant le résultat d'un lent développement séculaire, toute tentative de les reproduire sur un plan artificiel doit nécessairement échouer. S'il en est ainsi, toute la technique visant à la création des enclos de cathédrale se trouve discréditée de ce fait. LA REVUE D'ARCHITECTURE ne croit pas à ce raisonnement, et, en conséquence, a chargé un groupe d'étudiants de l'Ecole d'Architecture et de l'Institut de l'Urbanisme de Liverpool de préparer un plan pour le pourtour de la cathédrale de Liverpool de Sir Giles Gilbert Scott. La construction de cette enceinte représente une véritable épreuve architecturale, car tout en ne laissant carte blanche à l'architecte—chose qui arrive bien rarement lorsqu'il s'agit de dessiner de tels emplacements—celui-ci est pourtant libre d'élaborer un plan dont tous, sauf les principaux éléments introduits par les générations précédentes, peuvent être éliminés avec avantage. Dans cet article, nous présentons le plan des étudiants mentionnés ci-avant, sous la forme de dessins tracés par Gordon Cullen, côte à côte avec les plans pour le même enclos, dressés par Sir Giles Gilbert Scott et par le chef du Département de l'Urbanisme.

Page 291: *Thomas Cole et l'Evolution de l'Empire*, par Christopher Tunnard. Les peintres romantiques de la première partie du dix-neuvième siècle, qui furent méprisés pendant le régime d'ascétisme critique initié par Roger Fry, sont redevenus populaires depuis quelques années—deux exemples

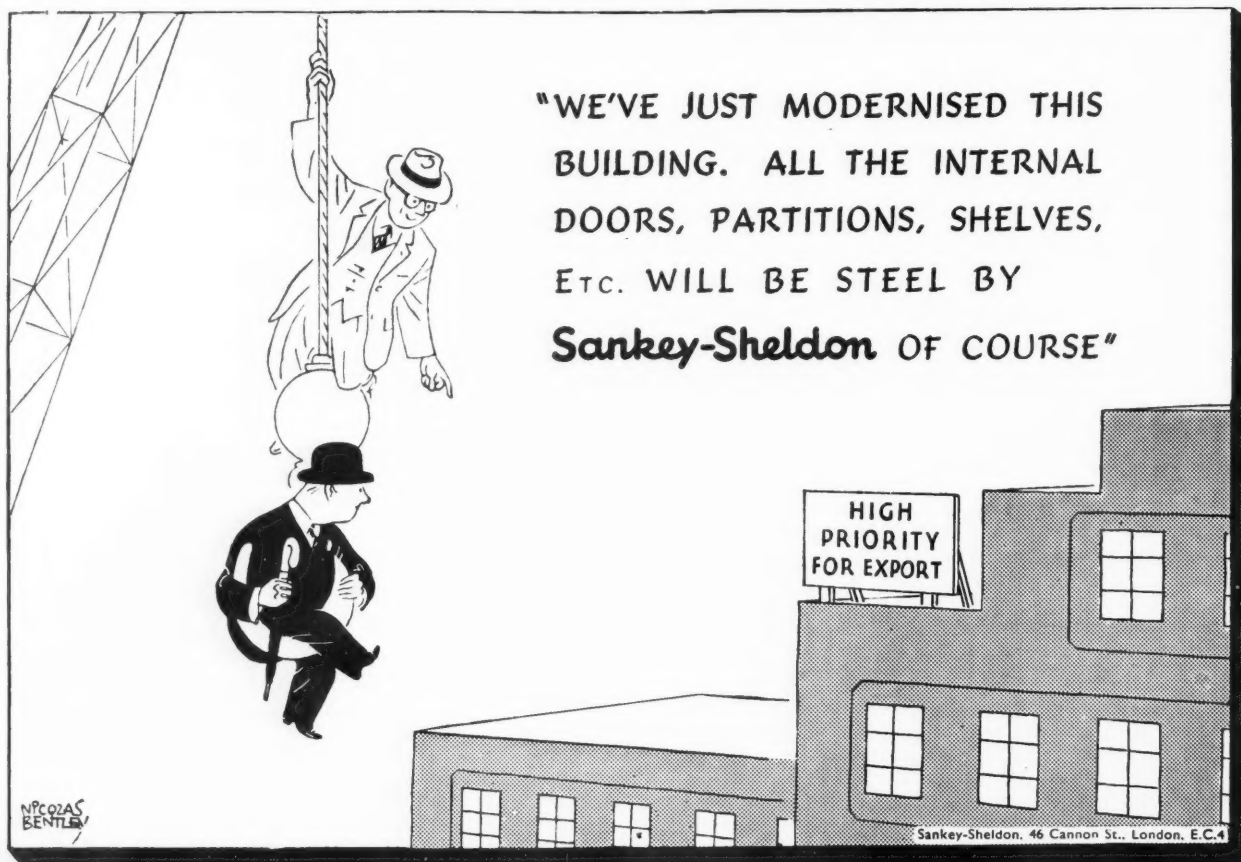
de la nouvelle appréciation de leurs œuvres étant fournis par la biographie de Samuel Palmer écrite par Geoffrey Grigson, et celle de John Martin par Thomas Balston. Thomas Cole, anglais de naissance mais américain par adoption, pourrait être appelé le John Martin américain, mais, comme il ressort des peintures ci-reproduites, les divergences sont aussi remarquables que les ressemblances. On pourrait peut-être les résumer en affirmant que, tandis qu'en appréciant l'œuvre de Martin l'on sent que le motif est essentiel et que les détails historiques et architecturaux sont d'intérêt subsidiaire, il faut croire que dans les œuvres de Cole, l'exactitude archéologique représente pour lui une véritable passion. Il convient d'ajouter à cet égard que nulle part les styles historiques n'ont été ressuscités avec une telle fidélité précise qu'en Amérique.

Page 295: *Plan pour le Jockey Club de Rio de Janeiro*. Architectes: Israel Correa, Giuseppina Pirro, Lygia Fernandes et Francisco Bolonha. Ce projet gagna le troisième prix dans le concours qui eut lieu pour le nouveau Jockey Club de Rio. A part son mérite intrinsèque, ce projet est important comme étant la création d'un groupe de quatre jeunes architectes jusque-là presque inconnus. L'érection du bâtiment qui gagna le premier prix au concours doit commencer en 1949.

Page 299: *L'Architecture sous la Démocratie Soviétique*, par Graeme Shankland. Cet article continue la discussion sur l'architecture contemporaine russe, initiée par la lettre envoyée par les architectes russes, D. Arkin, A. Bunin et N. Bylinkin, lettre qui fut publiée, de même que la réponse de LA REVUE D'ARCHITECTURE, dans le numéro de mars 1948.

Page 300: *'Anti-borax.'* Dans la Revue du Dessin du mois d'août, Edgar Kaufmann présenta un des aspects les moins recommandables du dessin industriel en Amérique sous le titre de 'Borax, ou le Veau Chromé.' L'article en question n'exposait, cependant, qu'un seul aspect de cette question, et il existe aux Etats-Unis nombre de dessins industriels qui n'ont rien à faire avec le 'borax.' La Revue du Dessin de ce mois montre le revers de la médaille et donne des exemples d'excellents dessins américains.

[continued on page 310]



"WE'VE JUST MODERNISED THIS BUILDING. ALL THE INTERNAL DOORS, PARTITIONS, SHELVES, ETC. WILL BE STEEL BY Sankey-Sheldon OF COURSE"

South Wales
ALUMINIUM CO LTD

Reynolds
ROLLING MILLS LTD

Reynolds
LIGHT ALLOYS LTD

TI

TI
Aluminium
LIMITED
A TUBE INVESTMENTS COMPANY

In the past the Aluminium Division of Tube Investments Ltd. has embraced three separate companies—Reynolds Light Alloys Ltd., Reynolds Rolling Mills Ltd., and the South Wales Aluminium Company Ltd. So as to enable us to render an even better service to our customers, we have co-ordinated and pooled the administrative, technical, research and marketing resources of the three companies who are now trading as one under the new title of TI Aluminium Ltd. The range of products handled by TI Aluminium Ltd. covers Aluminium and Aluminium Alloy Ingot, Slabs, Billets, Sheet, Strip and Extrusions. All sales and technical enquiries regarding these products will be dealt with at the company's head office at Redfern Road, Tyseley, Birmingham.



The sales and administrative organisation for Reynolds Light Alloys Ltd., Reynolds Rolling Mills Ltd. and the South Wales Aluminium Company Ltd.
REDFERN ROAD, TYSELEY, BIRMINGHAM. Tel: Acocks Green 3333

ALUMINIUM AND ALUMINIUM ALLOY INGOT, SLABS, BILLETS, SHEET, STRIP AND EXTRUSIONS TO ALL A.I.D., B.S./S.T.A. AND B.S. SPECIFICATIONS

continued from page 308]

Page 303: *Une Journée sur la Rivière*, par Barbara Jones. En continuant sa série d'articles sur l'art populaire en Grande-Bretagne, Barbara Jones fait deux excursions avec le lecteur et l'amène en amont de la Tamise—l'une par steamer, du pont de Westminster jusqu'à Hampton Court, l'autre par canot en partant de Richmond—et donne un commentaire sur les diverses manifestations du sens de fantaisie inné chez les Anglais à l'égard des bateaux de plaisance, bateaux-maisons et bungalows. D'autres articles de cette série, illustrés par les dessins de cet auteur, parurent dans LA REVUE en février 1945, décembre 1946, juin 1947 et septembre 1947.

Dezember 1948

Seite 265: *Bild und Gegenbild von Roger Hinks*. Eine Würdigung von 'British Art and the Mediterranean' von F. Saxl und R. Wittkower. An die Spitze seines Aufsatzes stellt Roger Hinks eine Würdigung von F. Saxl, der im März dieses Jahres gestorben ist. Saxl war der erste Direktor der Bibliothek Warburg in Hamburg; dank seiner Initiative ist die Bibliothek 1934 nach London und nicht nach Amerika gekommen, als Warburg-Institut wurde sie der Londoner Universität angegliedert. Das Buch zeigt in einer Auswahl von Illustrationen und begleitendem Text den Zusammenhang zwischen britischer Kunst und der Kunst und Kultur der Länder, die zum Mittelmeergebiet gehören. Roger Hinks weist nach in welchem Masse den betreffenden Perioden die verschiedenartige Methode beider Verfasser entspricht: Saxl untersucht in der Hauptsache Entsprechungen des symbolischen Inhalts, Wittkower dagegen formale Analogien. Nach Schlüssen suchend, die daraus abzuleiten sind, die nicht Historiker ziehen sondern jene, 'die ein Kunstwerk als eine einmalige Schöpfung des menschlichen Geistes betrachten, einmalig als Ergebnis eines schöpferischen Individuums' findet er sie im Umstand, dass das Individuum ein Mitglied der menschlichen Gesellschaft ist und daher in ständiger mit gleichgesinnten Geistern in Fühlung zu treten; da die suggestive Kraft von Formen fast unbegrenzt ist, hat beinahe jeder einzelne die latente Kraft neue Analogien dort zu entdecken, wo er sie am wenigsten vermutet hat. 'Eine tröstliche Entdeckung in einer Welt, wo das

fühlende Individuum in immer steigendem Masse sich ausgestossen und einsam fühlt.'

Seite 271: *Apoll oder Pavian von Nikolaus Pevsner und S. Lang*. Die kannelierte griechisch-dorische Säule ohne Basis war um 1750 so gut wie unbekannt, aber in den 60er Jahren des achtzehnten Jahrhunderts war sie so leidenschaftlich umstritten, dass Sir William Chambers schreiben konnte: 'Mit gleichem Rechte könnte man einen Hottentotten oder einen Pavian Apoll oder einem Gladiator gegenüberstellen wie griechische Architektur mit der römischen vergleichen.' Das erste Gebäude in neuerer Zeit in England, in dem die griechisch-dorische Säulenordnung in Anwendung kam, war ein Tempel für Lord Lyttelton in Hagley um 1758, aber dieser Tempel war im wesentlichen eine Dekoration wie etwa eine künstliche gotische Ruine oder eine chinesische Brücke. Erst als der Kampf um den Stil zwischen den Anhängern griechischer und römischer Architektur ausgefochten war, hat sich der griechische Stil im letzten Jahrzehnt des achtzehnten Jahrhunderts durchgesetzt. In diesem Aufsatz wird die Bedeutung der griechisch-dorischen Säulenordnung für Architekten und Theoretiker von Alberti an zum ersten Mal dargestellt.

Seite 280: *Plan für die Anlagen um die Kathedrale in Liverpool*. Es wird zuweilen behauptet, dass, da die Gesamtanlagen vor englischen Kathedralen das Ergebnis einer Jahrhunderte alten Entwicklung sind, und jeder Versuch einer bewussten Planung von vornherein als verfehlt anzusehen ist. Wenn dem so wäre, so wären alle Theorien bezüglich der Anlage von Vorhöfen und Plätzen eine müßige Spielerei. Da die ARCHITECTURAL REVIEW diesen Glauben keineswegs teilt, hat sie eine Gruppe von Studenten der Schule für Architektur und des Instituts für Städteplanung in Liverpool beauftragt, einen Entwurf für die Anlagen vor Sir Giles Gilbert Scotts Kathedrale in Liverpool zu machen. Diese Anlagen sind ein Prüfstein, denn, obgleich dem Stadtarchitekten keineswegs das Musterbeispiel eines Platzes vorliegt—wo gäbe es den?—so hat er doch einen Platz vor sich, aus dem selbst die Hauptlinien, die von früheren Generationen gezogen worden sind, erfolgreich ausgelöscht werden können. Hier wird der Plan der Studenten in einer Zeichnung von Gordon Cullen vorgelegt, neben dem

Plan für das gleiche Grundstück von Sir Giles Gilbert Scott und dem der Beamten des Stadt-Planung-Büreaus.

Seite 291: *Thomas Cole und die Geschichte eines Reichs von Christopher Tunnard*. Den romantischen Malern aus dem beginnenden neunzehnten Jahrhundert, die z.Zt. der kritischen Askese, die von Roger Fry eingeleitet worden war, unterschätzt wurden, wird man neuerdings wieder gerecht, Beweis dafür ist Geoffrey Grigson's Buch über Samuel Palmer und Thomas Balstons Veröffentlichung über John Martin. Thomas Cole, in England geboren aber Amerikaner geworden, kann der amerikanische John Martin genannt werden. Aber wie die veröffentlichten Bilder zeigen, sind die Unterschiede zwischen beiden ebenso gross wie das ihnen Gemeinsame. Vielleicht kann man es so formulieren: während für Martins Bilder die Gesamt-Stimmung das Wesentliche ist und architektonische und historische Details, wenn auch sorgfältig durchgearbeitet doch nur von untergeordneter Bedeutung sind, ist archäologische Exaktheit ein wesentliches Erfordernis für Cole. Und im Zusammenhang damit erinnert man sich, dass nirgends historische Stile in der Architektur mit soviel literarischer Treue erneuert worden sind wie in Amerika.

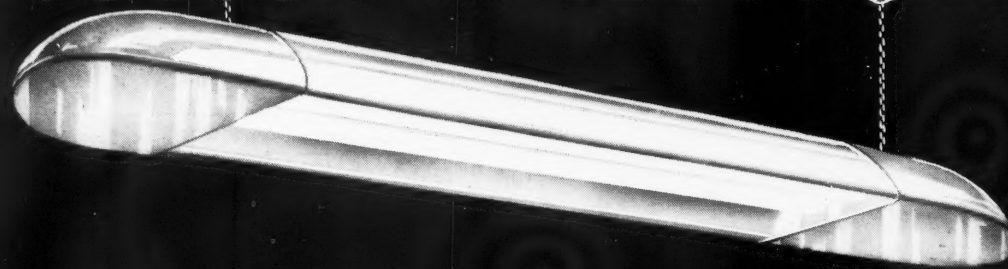
Seite 295: *Entwurf für den Jockey Club in Rio de Janeiro von den Architekten Israel Correa, Giuseppina Pirro, Lygia Fernandes und Francisco Bolonha*. Dieser Entwurf hat den dritten Preis im Preisausschreiben für den Jockey Club in Rio bekommen. Abgesehen von seinem tatsächlichen Wert ist er als Gruppenarbeit von vier jungen Architekten, die bisher gänzlich unbekannt waren, interessant. Mit dem Bau des Klubhauses, das den ersten Preis bekommen hat, soll 1949 begonnen werden.

Seite 299: *Architektur in Sowjet-Russland von Graeme Shankland*. Dieser Artikel ist eine Fortsetzung der Diskussion über Bauen im heutigen Russland, die der Brief der russischen Architekten D. Arkin, A. Bunin und N. Bylinkin eingeleitet hat und der Antwort der ARCHITECTURAL REVIEW die im Märzheft 1948 veröffentlicht wurden.

Seite 300: *Gegen-Borax*. In den Kunstindustrie-Seiten im Augustheft der ARCHITECTURAL REVIEW hat Edgar Kaufmann unter dem Titel 'Borax oder sensationelle Kunstindustrie' einen nicht gerade empfehlenswerten Ausblick in die Entwicklung

[continued on page 312]

COLOUR IN INDUSTRY



Miller-Hepworth

TYPES 33 & 44

now MORE EFFICIENT THAN EVER

M.H. 'NATRALITE'		
The New Colour-True Tube		
5 ft x 80w	-	15/6
4 ft x 80w	-	14/-
4 ft x 40w	-	10/-
3 ft x 40w	-	10/-
2 ft x 40w	-	9/6
2 ft x 20w	-	
Plus P.T.		

The famous Miller-Hepworth Fittings now bring to industry a new and really true colour illumination which boosts production, cuts lighting costs, reduces fatigue and eliminates the psychological

aversion hitherto prevalent with ordinary fluorescent lighting.

Patented "Perspex" Reflector—360° of uninterrupted illumination—needs less fittings for more light. Let Miller-Hepworth plan your lighting

MILLER-HEPWORTH LTD., LEE STREET, OLDHAM, LANCs



The Yacht Club Bar

A BAR WITH A FUTURE

Here is a bar where the designer has taken full advantage of the inspiration afforded by FORMICA Decorative Laminated Plastic. Its beauty glows like a beacon in a darkened world . . . a pointer for a shining future in the art of interior decoration.

Grey linette 'cigarette-proof' FORMICA has been used here for all horizontal surfaces, and the illustrated panels are original paintings by Myerscough Walker, 'inter-laminate' printed in laminated plastic sheeting.

Not by beauty alone does FORMICA become the decorative material of this modern age, but also by its hidden qualities of being hygienic, abrasion-resistant, easily wiped clean . . . a fine example of first cost being last cost. The 'cigarette-proof' grade is the final answer to the menace of the careless smoker.

Send today for full details, including colour range and sizes, etc.



THE PRESENT DAY DECORATION OF THE FUTURE

DE LA RUE INSULATION LTD., IMPERIAL HOUSE, 84/86 REGENT STREET, LONDON, W.1, ENGLAND • Telephone: REGent 2901 • Cables: Delinsul, Piccy, London

F.4

continued from page 310]

amerikanischer Entwürfe eröffnet. Aber es war natürlich nur ein Ausblick; es gibt eine Reihe industrieller Entwürfe in den Staaten, die von Borax weit entfernt sind. Diesmal bringen wir in den Kunstindustrie-Seiten sehr anders geartete Beispiele.

Seite 303: Ein Tag auf der Themse von Barbara Jones. Barbara Jones setzt ihre Aufsätze über Volkskunst in England fort. Sie führt den Leser auf die Themse; einmal im Dampfer von Westminster Bridge nach Hampton Court, dann im Ruderboot von Richmond aufwärts und schildert den eingeborenen Sinn der Engländer für Volksbelustigung, Hausboot und Bungalow. Frühere Aufsätze in dieser Serie mit Zeichnungen der Verfasserin sind in der ARCHITECTURAL REVIEW im Februar 1945, Dezember 1946, Juni 1947 und September 1947 erschienen.

Декабрь 1948 г.

Стр. 265. РОДЖЕР ХИНКС. ТИП И АНТИТИП (РЕЦЕНЗИЯ КНИГИ ЗАКЛА И ВИТКОВЕРА О БРИТАНСКОМ ИСКУССТВЕ И ИСКУССТВЕ НАРОДОВ СРЕДИЗЕМНОГО БАССЕЙНА)

Начало статьи автор посвящает памяти первого из соавторов, Фрица Закла, скончавшегося 1-го марта с. г. Заксл был первым директором Библиотеки Варбурга в Гамбурге. В 1934 г., благодаря его настояниям, Библиотека Варбурга была переведена из Гамбурга в Лондон (вместо того, чтобы быть переведенной в Америку, как многим тогда казалось предпочтительным), и несколько позднее была преобразована в Институт Варбурга при Лондонском Университете. Книга эта издана в форме иллюстрированного альбома, наглядно показывающего зависимость британского искусства от культуры стран, прилегающих к побережью Средиземного моря. Уклоны обоих авторов книги несколько различны: Заксл интересуется главным образом тождество символического содержания, в то время как Витковер обращает главное внимание на сходство форм. В настоящем критическом обзоре показывается, что эти два различных подхода как раз отвечают тем периодам истории искусства, которыми каждый из них занялся. Из этого своего обзора Р. Хинкс делает интересный вывод общего характера. Он видит в его результатах подтверждение

своего глубокого внутреннего убеждения, что каждое произведение искусства является абсолютным и единственным в своем роде продуктом человеческого духа, и что отдельная личность, как член общества, может сообщаться с родственными ему по духу умами, и что почти каждый из нас без исключения может проявить обычно скрытую способность открытия новых, порою совершенно неожиданных, аналогий формы и почти неограниченной их символики.

Стр. 271. НИКОЛАЙ ПЕВЗNER И С. ЛАНГ. АПОЛЛОН ИЛИ ПАВИАНО?

Дорическая колонна, украшенная своими остро-крайными продольными канавками, но не имеющая базы, была почти что неизвестна широким кругам до 1750 г. Однако уже в шестидесятых годах XVIII-го столетия колонна эта стала предметом страстных споров. Так например, сэр Вильям Чэймбер писал по этому поводу, что сравнивать греческую и римскую архитектуру не менее неразумно чем сравнивать Аполлона с готентотом или гладиатора с павианом. Первой постройкой этого периода, в которой был применен дорический ордер, была имитация греческого храма, сооруженная в 1758 г. в Хагге, по поручению лорда Литтелтона. Однако и это сооружение было чисто декоративным, вроде китайского моста или искусственных развалин. Настоящее возрождение греческого стиля в архитектуре определилось только в последнее десятилетие XVIII века, после того как исход борьбы между сторонниками греческого и римского стилей был решен. В статье этой история того, как дорический ордер оказал такое глубокое влияние на архитектурную теорию и практику, начиная с Альберти, рассказана впервые с такой полнотой.

Стр. 280. ПЛАНИРОВКА ОКРУЖЕНИЯ ЛИВЕРПУЛЬСКОГО СОБОРА

Искусственный ландшафт, характерный для английских соборов, с их газонами, лужайками и древонасаждениями, развивался органически в течение веков. На этом основании существует мнение, что всякое нарочитое планирование окружения нового собора заранее осуждено на провал. Редакция нашего журнала мнения этого не разделяет. Для практической проверки своих взглядов Редакция поручила группе студентов Ливерпульской Школы Зодчества и Института Градопланирования составить планы для присобор-

ного земельного участка Ливерпульского Собора, выстроенного по проекту сэра Джилла Гилберта Скотта, и только недавно законченного. В пределах этого участка, ограниченного его внешним контуром и контуром самой постройки, планировщик имеет возможность решать свою задачу совершенно свободно от всякой предвзятости. Здесь сопоставлен для сравнения план группы студентов, представленный на чертежах Гордона Каллена, наряду с планом самого сэра Джилла Гилберта Скотта и планом Городского Градопланировщика г. Ливерпуля.

Стр. 291. КРИСТОФЕР ТАННАРД. ТОМАС КОЛ И ИСТОРИЧЕСКИЕ ПУТИ БРИТАНСКОЙ ИМПЕРИИ

За последнее время стали вновь получать признание романтики-живописцы начала XIX века, значение которых было умалено под влиянием критического аскетизма, начатого с легкой руки Роджера Фрайа. Эта новая переоценка в положительную сторону дала толчок таким новым критическим исследованиям, как, например, работа Джеффри Гринсона о Самуэле Палмере или статья Томаса Балетона о Джонне Мартини. Томас Кол, родившийся в Англии, но натурализовавшийся в Америке, может быть названным американским Джоном Мартини. Однако, как можно видеть из иллюстраций к настоящей статье, черты различия между этими двумя художниками не менее знаменательны, чем черты сходства. В то время как в работах Мартини главное — это настроение, а исторические и архитектурные детали, как тщательно они не выработаны, имеют только второстепенное значение, в работах Кола чувствуется страсть художника, к археологической точности. По этому поводу вспоминается, что нигде исторические архитектурный стили не воспроизводятся с такой буквальной точностью как в Америке.

Стр. 295. ЖОКЕЙ КЛУБ В РИО ДЕ ЖАНЕЙРО (АРХИТЕКТОРЫ: ИЗРАЭЛ КОРРЕА, ДЖИО-ЗУПИНА ПИРРО, ЛИДЖИА ФЕРНАДЕС И ФРАНЦИСКО БУЛОНЬЯ)

Проект этот получил третий приз на конкурсе. Помимо своих заслуг по существу, проект этот замечателен еще тем, что он является произведением группы четырех молодых архитекторов, почти что,

[continued on page 314]

SANDERSON WALLPAPERS

Paint and all Decorative Materials

ARTHUR SANDERSON AND SONS LTD

53 BERNERS STREET, LONDON, W.1 & 6-7 NEWTON TERRACE, GLASGOW, C.3

Tel. Museum 7800 'Grams Derson, Telex, London

Tel. Douglas 3374 'Grams Durolave, Glasgow



Architect :—
Eric Ross, A.R.I.B.A.

Consulting Engineers :—
Brian Colquhoun & Partners

*Aluminium alloy Extrusions,
castings and sheet by*
Northern Aluminium Co., Ltd.

THE largest door Man has yet built . . . 200 tons of it, 25 feet longer than "The Queen Mary", 65 feet 9 inches high, with each of its three sections opening centrally or from either end at 80 feet a minute. It is the door of the vast new hangar for the Bristol 'Brabazon'. Such a supreme feat of design typifies the adaptability of Esavian engineers and the Esavian principle of slide and fold . . . a principle that has proved its complete success for a hundred uses, from schoolroom partitions to 'bus garage doors. Your own 'closure' problem may not call for a door larger than an Atlantic liner but it does call for a talk with Esavian.

ESAVIAN
LIMITED

181 High Holborn, London, W.C.1
Tel.: Holborn 9116.
101 Wellington Street, Glasgow, C.2
Tel.: Central 2369.

THE **ESAVIAN** PRINCIPLE
FOR DOORS, WINDOWS, PARTITIONS & FOLDING SCREENS

WPD/A43

continued from page 312]

до этого времени, неизвестных. Постройка нового клуба, по проекту получившему первый приз, должна начаться в 1949 году.

Стр. 299. ГРЭМ ШАНКЛЭНД. АРХИТЕКТУРА В СОВЕТСКОЙ ДЕМОКРАТИИ

Статья эта является продолжением дискуссии о современной русской архитектуре, которая началась с письма русских архитекторов Д. Аркина, А. Бунина и Н. Былинкина, которая была напечатана в мартовском номере нашего журнала за 1948 год вместе с ответом Редакции.

Стр. 300. „КОНТРА-БОРАКС“

Эдгар Кауфман, в своем августовском обзоре художественного оформления, озаглавленном „Боракс или Хромированный Телес“, отмечает менее привлекательные стороны в новейших тенденциях в художественном оформлении изделий в Америке. Однако это только одна сторона дела: в Америке и сейчас еще можно найти множество рисунков изделий, не имеющих ничего общего с пресловутым „бораксом“ (с его неизменным применением „струевой линии“, независимо от того, подходит ли она к данному случаю по существу дела или нет). В Обзоре Художественного Оформления Изделий за текущий месяц этой противоположной стороне американского промышленного рисунка отдается должная справедливость.

Стр. 303. БАРБАРА ДЖОНС. ДЕНЬ НА РЕКЕ

Продолжая свою статью о популярном искусстве в Великобритании, Барбара Джонс берет с собой читателя на две экскурсии по р. Темзе: одну на пароходике, от Вестминстерского Моста (что у здания Парламентна), до Хэмптон Корт'а (с его знаменитым старинным дворцом и парком), а другую на лодке, начиная с Ричмонд'а (городка, расположенного возле Лондона, вверх по Темзе, который теперь является в сущности одним из очень многих лондонских предместий). Она показывает, как присущая англичанину фантазия отражается на форме и на украшениях яликов, яхточек и других малых суденышек для удовольствия, жилых барж с построенными на них домиками („хаус боат“) и загородных дачках специфически-английского жанра (т. н. „бангалю“). Предыдущие статьи из этой же серии были напечатаны в нашем журнале за февраль 1945 г., июнь 1946 г., и июнь и сентябрь 1947 г.

CORRESPONDENCE

To the Editors of

THE ARCHITECTURAL REVIEW

SIRS,—May I thank you for the able way in which you published the article on streamlining. Two further points may interest you in connection with it. I have a letter from Mr. A. Armstrong, executive director of the Community Planning Association of Canada in Ottawa, who tells me that in the years previous to 1920, advertisements of the Overland Motor Car Co. were using the word 'streamlined,' a fact which I shall attempt to document in the near future.

The other point is that your application of the word 'borax' does not entirely correspond to American usage. It is generally restricted to consumer goods where obviously heavy forms and elaborate jazzy ornament are used in order to add spurious eye-appeal. The term originated in the furniture industry and by analogy is sometimes applied to kitchen appliances and more rarely to automobile design.

This information may enable some of your readers to follow the communications of their American friends more accurately, and I offer it for this reason and not at all in objection to your novel application of the word.

Yours truly,

EDGAR KAUFMANN, JR.

The Museum of Modern Art, New York.

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: Pages 269, 270, Stoller. Page 271, Sir John Soane's Museum. Page 275, left, *National Buildings Record*; right, Prof. O. Sirén. Pages 257, 258, Wolfgang Sievers, Melbourne. Pages 291, 292, 293, New York Historical Society. Page 294, top, Corcoran Gallery of Art, Melbourne; bottom, Albany Inst. of History and Art. Page 301, no. 2; page 302, nos. 1, 2; page 303, no. 5, Museum of Modern Art, New York. Page 302, no. 6, Leftwich, New York.

St. Thomas's Hospital Extension : Contractors, Sub-Contractors and Suppliers

General Contractors : James Carmichael, Ltd. Heating: Comyn Ching, Ltd. Lighting: T. Clarke & Co., Ltd. Terrazzo flooring: Diespeker, Ltd. Pitch mastic flooring: Permanite, Ltd. Flooring tiles: Armstrong Cork Co. Structural framework, windows, door frames, roofing units: Hill's Patent Glazing Co. Sanitary fittings: Dent and Hellyer, Ltd. Joinery, tea kitchen, telephone booth: Linden Doors, Ltd. Hollow tiles: London Brick Co. Covered way: Aerow Engineers, Ltd.

Appointments

REPRESENTATIVE required for well-known London firm of Architectural Metalworkers and Lighting Engineers. Good remuneration will be paid to a suitable candidate who must have established connection with Architects and Consultants. Box No. 741.

An expanding Middle East Oil Company urgently requires a JUNIOR ASSISTANT ARCHITECT for work in the London Office, to assist architects in the Drawing Office in the preparation of sketch drawings, working drawings and details for all architectural schemes. Should have completed five years' articulated pupilage with architectural firms of repute and position. At least Intermediate R.I.B.A. standard. Knowledge of Middle East styles of architecture an advantage. Age 20-30. Salary £500-£600 starting. Write giving brief details for application form and quoting LO 126 to Box "Y.F." c/o J. W. Vickers & Co., Ltd., 7/8, Great Winchester Street, London, E.C.2.

MINISTRY OF EDUCATION.

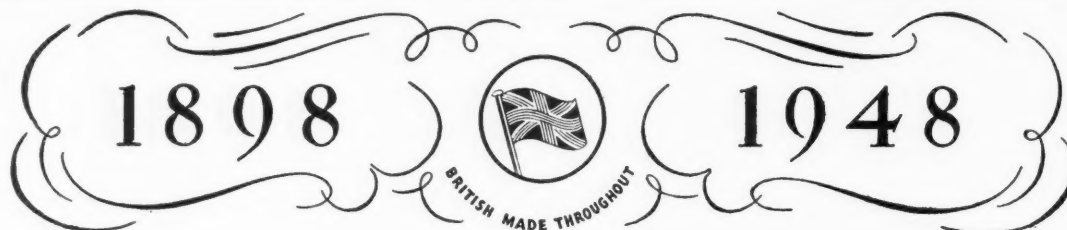
Applications are invited from men and women between 23 and 40 years of age, who served in H.M. Forces or were employed in other work of national importance during the war, for admission to courses of training as full-time Teachers of Building and Allied Subjects in Colleges of Further Education or in Secondary Technical Schools.

Applicants should have a University degree in Building or Allied Subjects, or qualifications in a profession associated with Building, or a Higher National Certificate in Building or, for Craft teaching, a Full Technological Certificate of the City and Guilds of London Institute in a Building Craft. In certain crafts a Final City and Guilds Certificate may be accepted.

Training will be given in the principles and practice of teaching and in the methods of teaching special subjects. The courses will be of 6-9 months' duration. There will be no fees, and students will be eligible for maintenance grants for the period of the course.

Application should be made on Form 203 R.E., which may be obtained from the Secretary (Teachers R.E.1), Ministry of Education, 23, Belgrave Square, London, S.W.1.

Requests for Form 203 R.E. should be clearly marked "Technical."



SUNDEALA

BRITISH MADE BUILDING AND PANEL BOARDS

For fifty years the name of SUNDEALA has denoted the supreme achievement in scientifically waterproofed Building and Insulation Boards

SUNDEALA BOARD CO. LTD. ALDWYCH HOUSE, LONDON, W.C.2

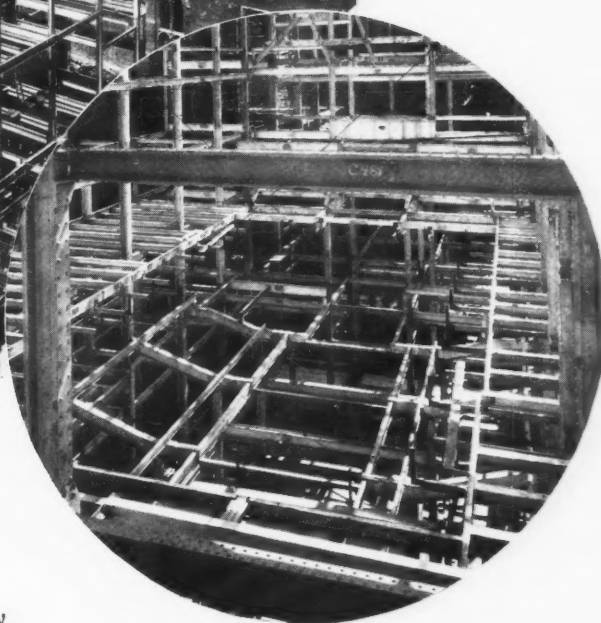
Tel: CHAncery 8159. Works: Sunbury-on-Thames, Middx.

Members of Building Board Manufacturers Association



Structural steel in course of erection,
for the House of Commons rebuilding.
For the Ministry of Works.

Oscar Faber, O.B.E., D.C.L.(Hon.), D.Sc., Consulting Engineer.
Sir Giles Gilbert Scott, R.A., Architect.
John Mowlem & Co. Ltd., Main Contractors.



Structural steelwork by

**REDPATH
BROWN & Co Ltd**



EDINBURGH, GLASGOW, MANCHESTER, BELFAST,
BIRMINGHAM, BRIGHTON, BRISTOL, GLOUCESTER, HULL,
LEEDS, LIVERPOOL, NEWCASTLE, SHEFFIELD, SOUTHAMPTON
LONDON OFFICE : 26a, ALBEMARLE STREET, W.1

CAST IRON TANKS

AND WATER TOWERS FOR ALL PURPOSES

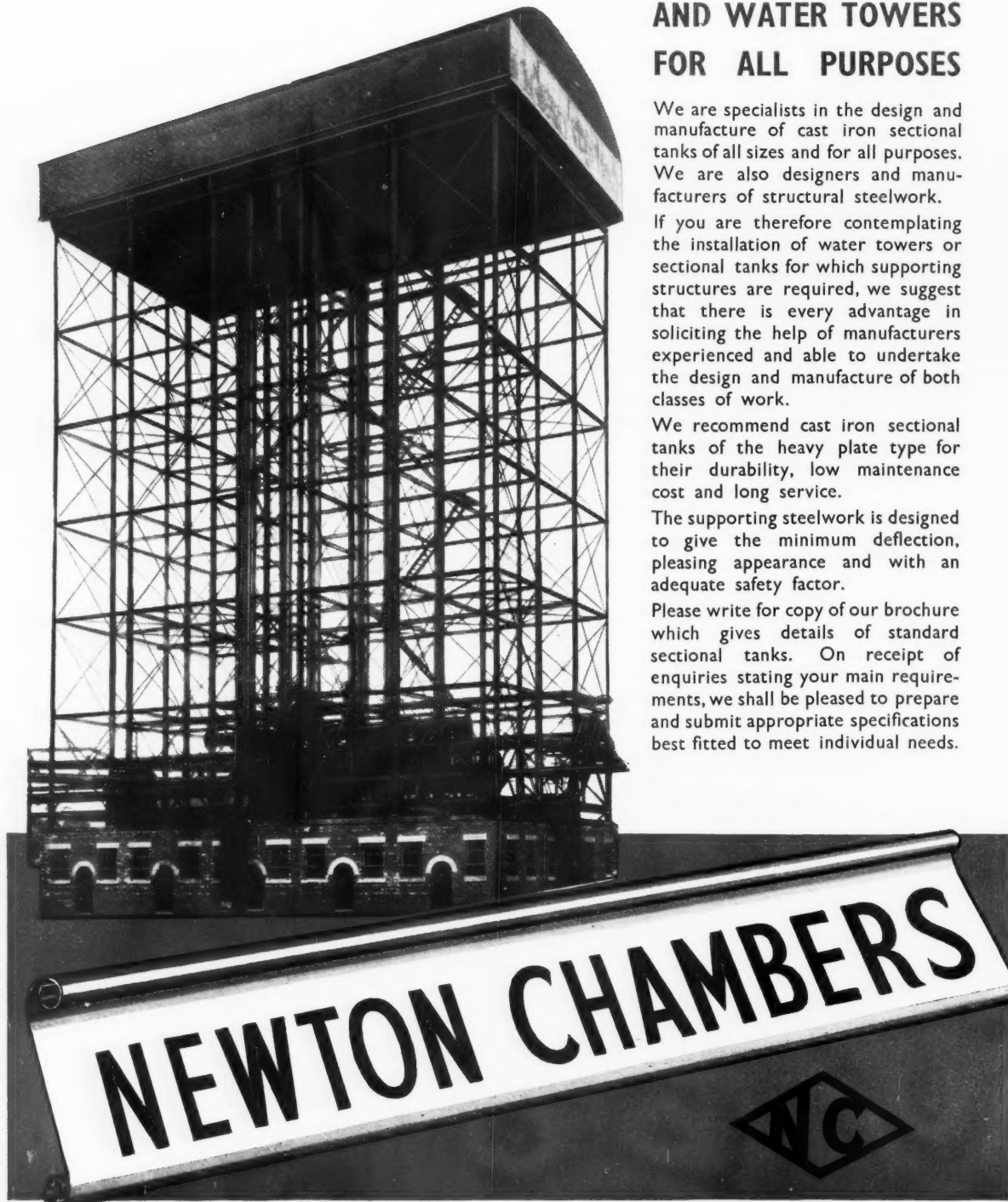
We are specialists in the design and manufacture of cast iron sectional tanks of all sizes and for all purposes. We are also designers and manufacturers of structural steelwork.

If you are therefore contemplating the installation of water towers or sectional tanks for which supporting structures are required, we suggest that there is every advantage in soliciting the help of manufacturers experienced and able to undertake the design and manufacture of both classes of work.

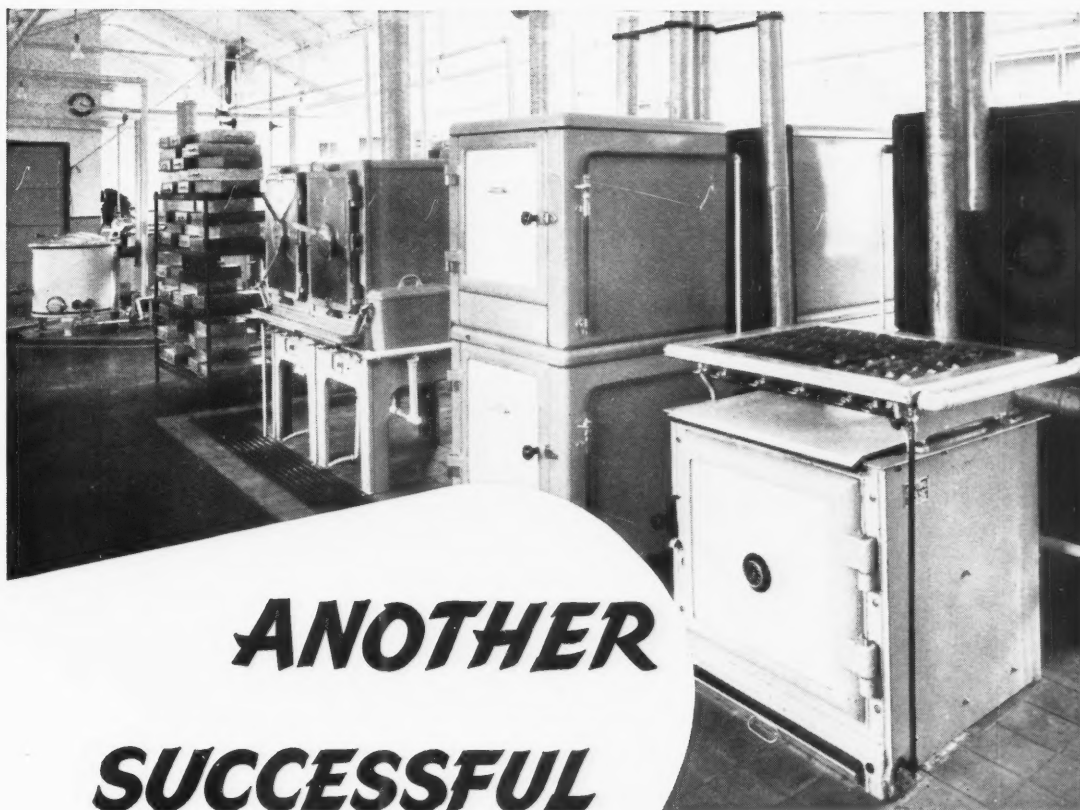
We recommend cast iron sectional tanks of the heavy plate type for their durability, low maintenance cost and long service.

The supporting steelwork is designed to give the minimum deflection, pleasing appearance and with an adequate safety factor.

Please write for copy of our brochure which gives details of standard sectional tanks. On receipt of enquiries stating your main requirements, we shall be pleased to prepare and submit appropriate specifications best fitted to meet individual needs.



NEWTON CHAMBERS & CO. LTD., THORNCLIFFE, Nr. SHEFFIELD
LONDON OFFICE: GRAND BUILDINGS, TRAFALGAR SQUARE, LONDON, W.C.2



ANOTHER SUCCESSFUL

TERM



GAS

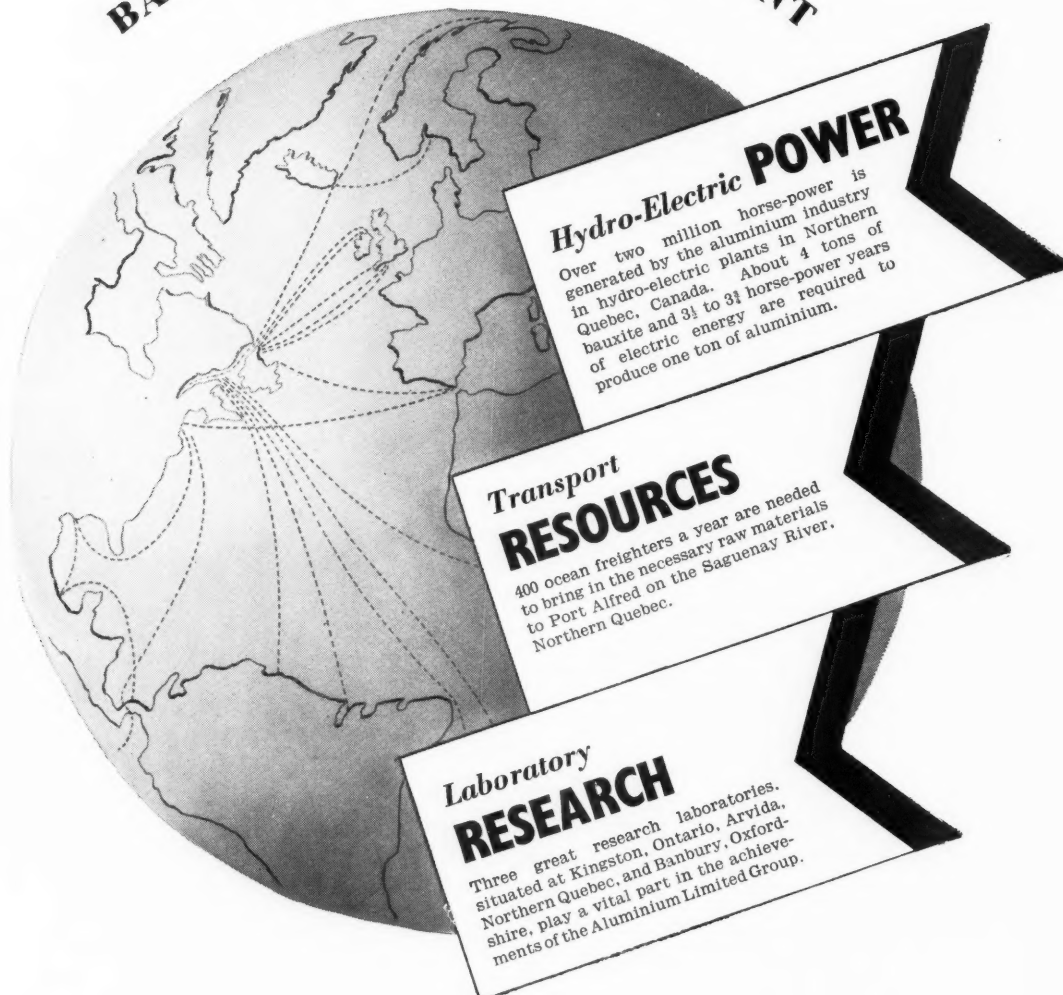
It takes gas to keep pace with the cooking needed for school appetites. That is why the Middlesex County Council School, Stanwell New Road, Ashford (part of kitchen shown above) chose gas for providing a rapid lunch service for some 650 pupils and staff. Gas, with its quick heating and simple control, is the most practical fuel for all kinds of catering needs. Gas equipment is clean, compact, economical, labour-saving.

FOR CHOICE IN THE FUTURE

*Visit the Nation's Wealth Exhibition,
1, Grosvenor Place, London, S.W.1.
Daily 10 a.m. to 6 p.m. Admission Free.*

BRITISH GAS COUNCIL • 1 GROSVENOR PLACE • LONDON • S.W.1

BACKGROUND TO ACHIEVEMENT



One important feature of global geography is that the locations most suitable for large-scale production of virgin aluminium are literally "oceans apart". Here, the operative reason is the need for cheap and abundant hydro-electric power. Likewise, the principal raw materials of aluminium, such as bauxite and cryolite, are often found commercially in places far distant from the production centres. Transport by sea, land or both, is, therefore, a vast undertaking. These difficulties overcome and the virgin metal produced, those responsible are faced with yet another problem. For pure aluminium, like pure gold, lends itself only to a limited number of uses. Before it can become sheet suitable for the builder or a high strength

casting, aluminium must be alloyed with sister metals and then all manner of physical and mechanical conditions must be investigated before the properties of the metal can be established.

Thus, over the years, a great production organization also becomes an extensive research centre, responsible for seeking and maintaining the highest technological standards.

This, briefly, is the background to the achievements of the Aluminium Limited Group of Companies. Progress and development have gone hand in hand to meet the demands of a host of new applications of aluminium and aluminium alloys in every branch of trade and industry.

ALUMINIUM UNION LIMITED

The largest distributors of Aluminium and its Alloys in the British Commonwealth

THE ADELPHI, STRAND, LONDON, W.C.2

An ALUMINIUM LIMITED Company

Famous Doorways



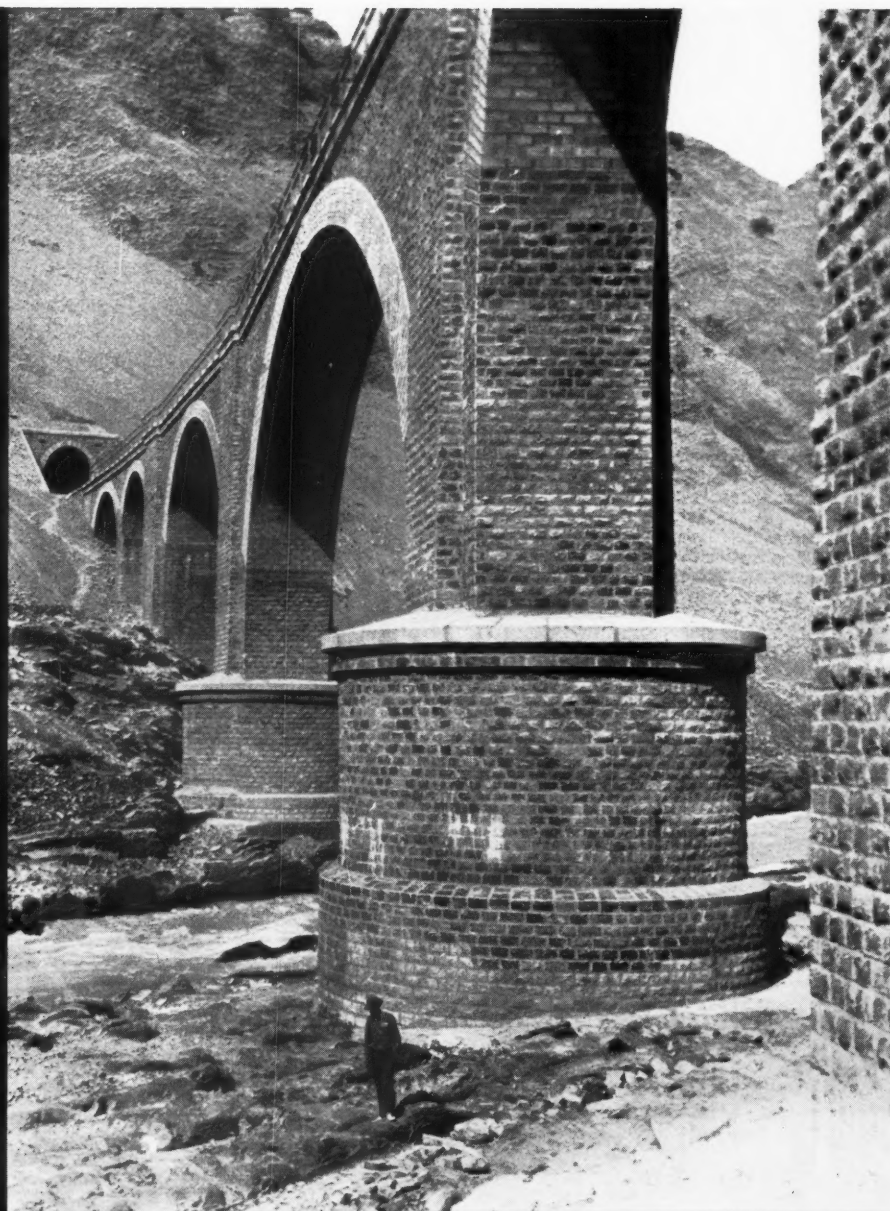
South Door of Brown Room Tredegar Park.

The **BRITANNIC** PATENT FLOOR SPRING
WITH HYDRAULIC CHECK ACTION



WILLIAM NEWMAN & SONS, LTD., HOSPITAL STREET, BIRMINGHAM, 19.

*This
Railway
Bridge was
included
in one of
the large
civil
engineering
works
executed
abroad
by . . .*



RICHARD

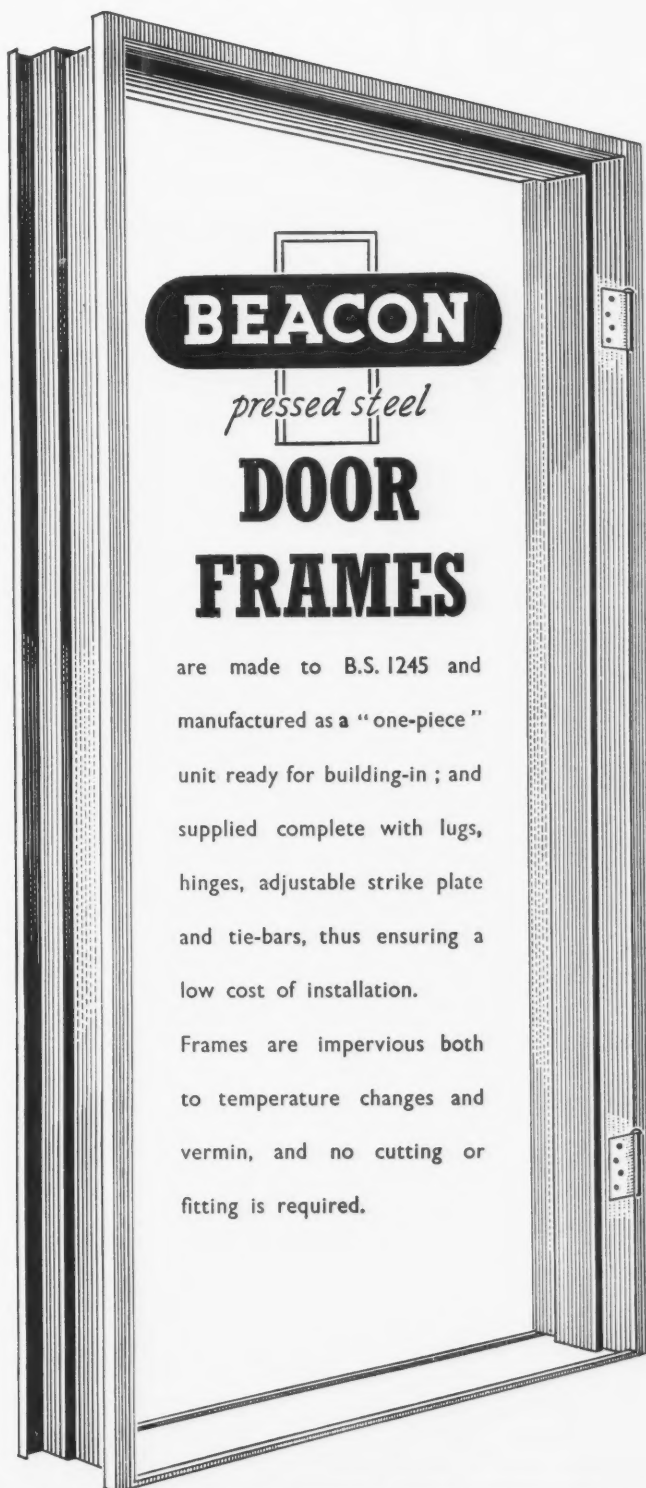
COSTAIN

LIMITED

BUILDING & CIVIL ENGINEERING CONTRACTORS

DOLPHIN SQUARE, LONDON, S.W.1

VICTORIA 6624



are made to B.S. 1245 and
manufactured as a "one-piece"
unit ready for building-in; and
supplied complete with lugs,
hinges, adjustable strike plate
and tie-bars, thus ensuring a
low cost of installation.

Frames are impervious both
to temperature changes and
vermin, and no cutting or
fitting is required.

JOHN THOMPSON BEACON WINDOWS LIMITED

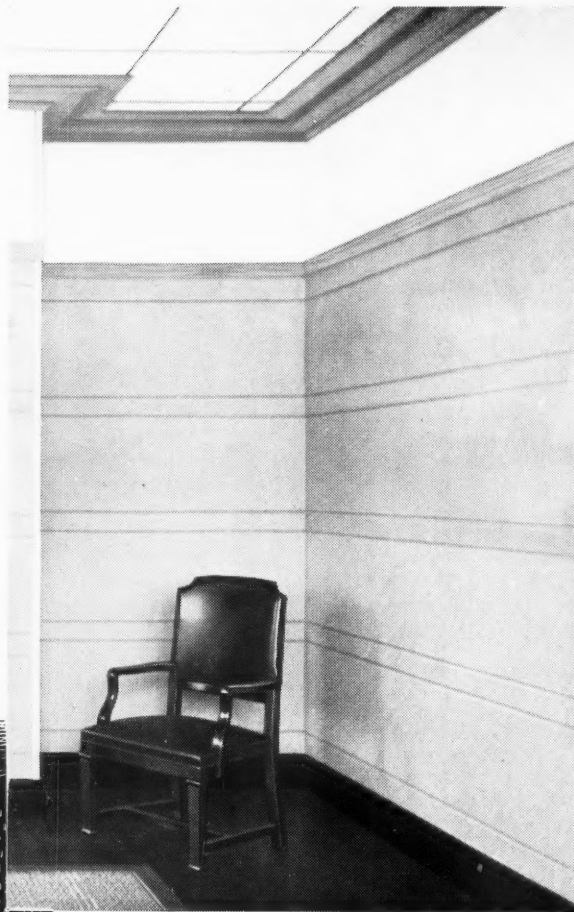
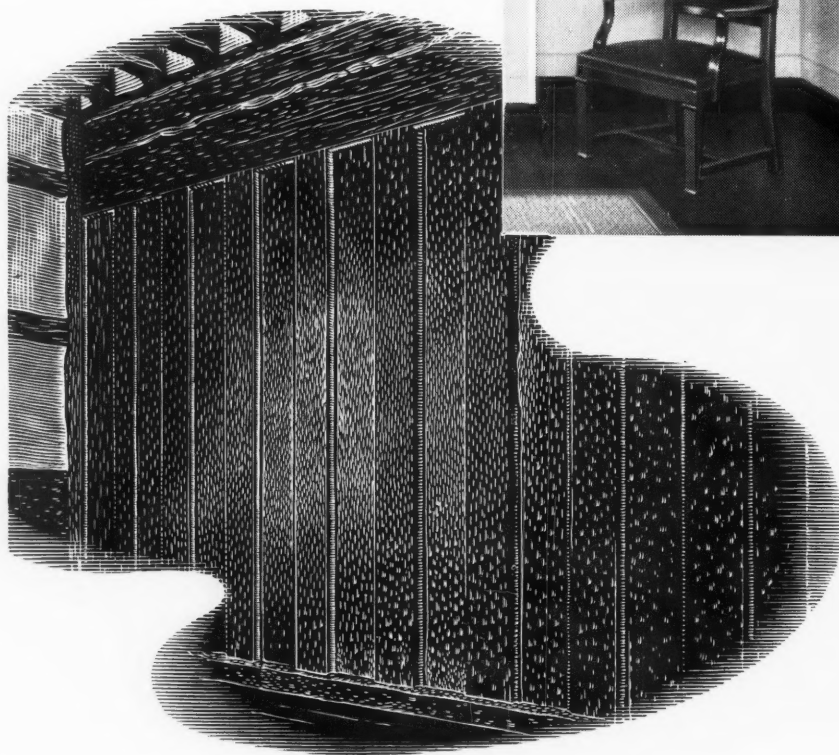
BEACON WORKS · WOLVERHAMPTON · Telephone: Bilston 41944/7 (4 lines) · Telegrams Windows, Wolverhampton
London Office: IMPERIAL HOUSE, KINGSWAY, W.C.2. Tel: Temple Bar 3216 · Manchester Office: DEANSGATE HOUSE, 274 DEANSGATE. Tel: Blackfriars 4721
Glasgow Office: 79 WEST REGENT ST., C.2. Tel: Douglas 3983. Birmingham Office: EXCHANGE BUILDINGS, STEPHENSON PLACE. Tel: Midland 1072

GA

TIMBER OLD AND NEW

Times have changed since a partition wall was built of solid oak or, maybe, chestnut boards adze-hewn and lapped over each other, with the edges chamfered to give a decorative effect. Timber is still used, but it is timber in new and processed form carrying its own decoration either by means of texture, colour or pattern, or by combination of all three.

The drawing of an existing partition wall in a manor house at Edenbridge, Surrey, erected in possibly the 14th century, contrasts with the photograph of a modern use of timber, partition walls of fibre boards, in this case Celotex.




DENNY MOTT & DICKSON LTD.

ADELAIDE HOUSE • KING WILLIAM STREET • LONDON • E.C.4

TELEPHONE MANSION HOUSE 7961

**Branches at: BELFAST • BIRMINGHAM • BRISTOL • CARDIFF • GLASGOW • HULL
LIVERPOOL • MANCHESTER • NEWCASTLE • PRESTON • SOUTHAMPTON**

DMD.VII./11-47



WELDED PORTAL FRAME 50 FT. SPAN

BOOTH WELDED STEELWORK

WELDED
PORTAL
FRAME
77 FT. SPAN
46 FT. 3 INS. HIGH
WEIGHT 22 TONS

JOHN BOOTH & SONS (BOLTON) LTD. HULTON STEELWORKS

Here are detailed illustrations of some of the new

VERSALITE

fittings—designed by *A. B. READ, R.D.I., A.R.C.A., F.S.I.A., for the Design at Work Exhibition*—now a standard Troughton & Young range.

Versalite fittings have been designed as a series to give maximum flexibility and adaptability for lighting the contemporary interior. The fittings can be used for direct or indirect, general or local lighting, and include—stand-lamps, table lamps, wall brackets and pendants.

All Versalite fittings have shades or reflectors which may be turned at a touch to give directional lighting. The standard finish of the

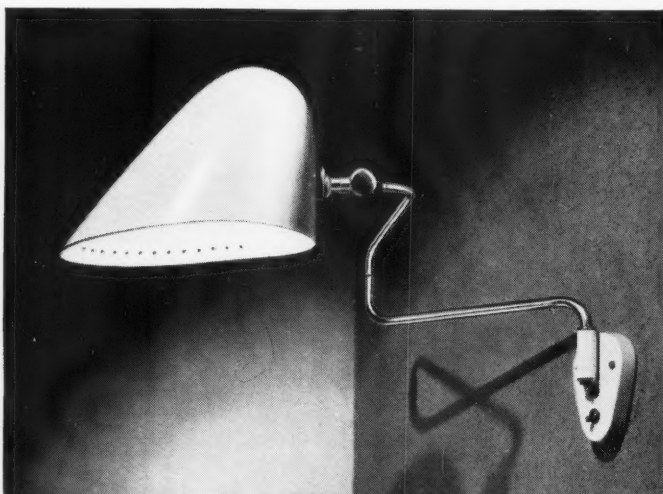
reflectors is egg-shell ivory white, but the outside surface may, by arrangement, be sprayed any colour, or given an anodised finish. All reflectors have a pierced star design in the domed end, and pierced holes along the edge. Shades are usually in ivory or pale peach plastic trimmed in self colour, but patterned materials and nylon may be supplied when available. All fittings have 2-inch centre B.E.S.A. fixings.

ALL FITTINGS ARE SUITABLE FOR 40, 60 OR 100 WATT LAMPS

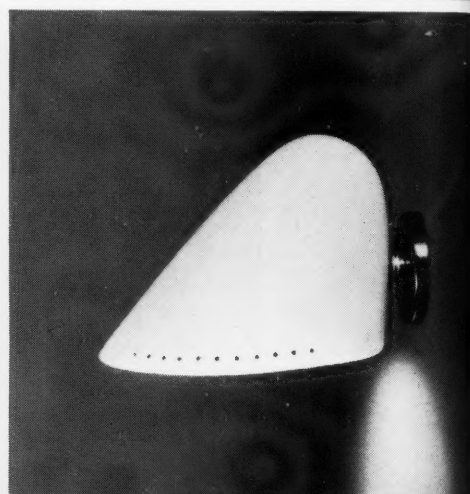
FV.7/3 FLOOR STANDARD. Shade. Adjustable arm. Metal finishes—stand off-white: adjustable arm, satin brass or satin chrome. Shade, ivory or peach plastic. Wired complete with push bar lampholder.



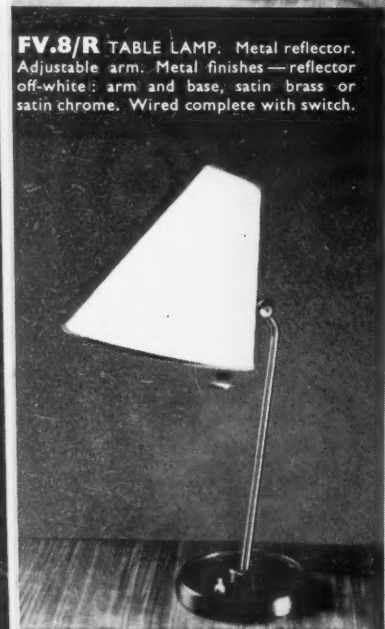
FV.8/R TABLE LAMP. Metal reflector. Adjustable arm. Metal finishes—reflector off-white: arm and base, satin brass or satin chrome. Wired complete with switch.



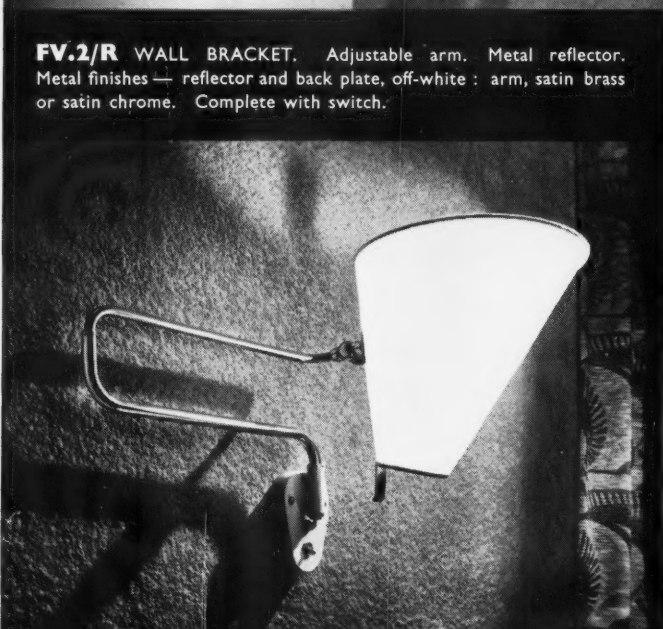
FV.2/R WALL BRACKET. Adjustable arm. Metal reflector. Metal finishes—reflector and back plate, off-white: arm, satin brass or satin chrome. Complete with switch.



FV.3/R WALL BRACKET. Metal reflector. Metal finishes—reflector, off-white: back plate, satin brass or satin chrome.



FV.8/S TABLE LAMP. Shade. Adjustable arm. Metal finishes—satin brass or satin chrome. Shade, ivory or peach plastic. Wired complete with switch.

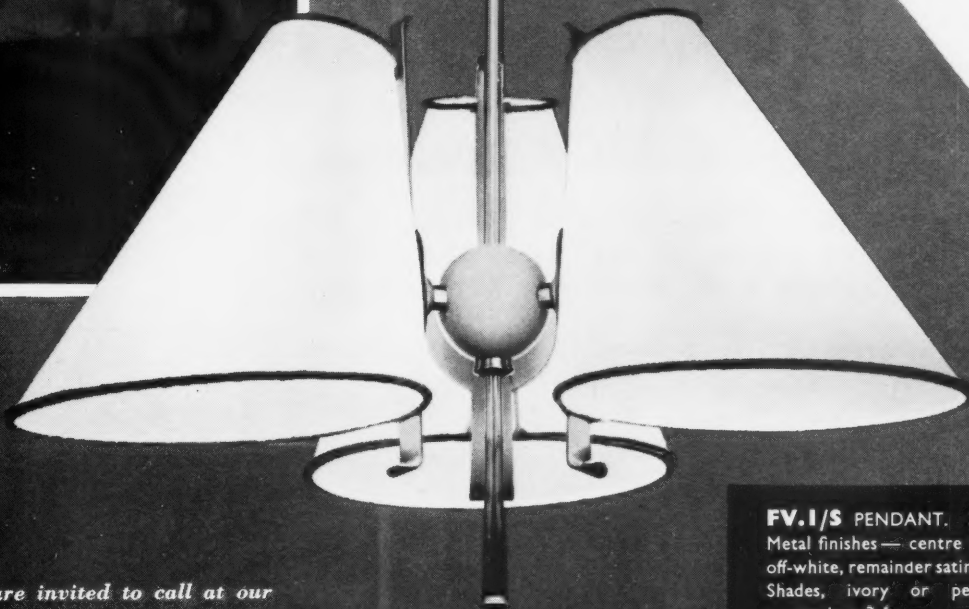
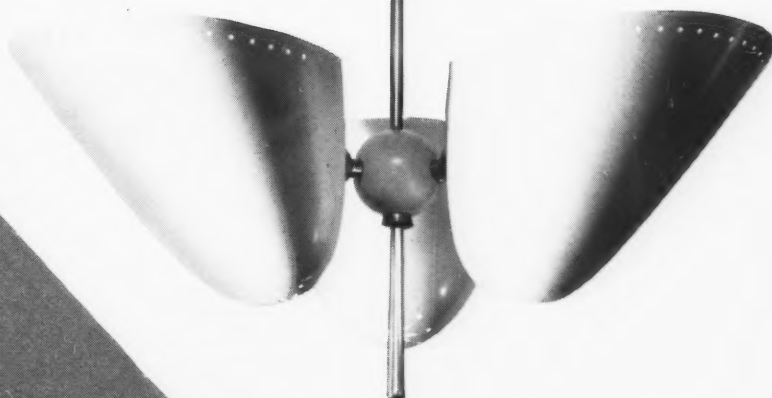


FV.2/S WALL BRACKET. Adjustable arm. Shade. Metal finishes—back plate, off-white: arm, satin brass or satin chrome. Shade, ivory or peach plastic. Complete with switch.



FV.3/S WALL BRACKET. Shade. Metal finishes—back plate, satin brass or satin chrome. Shade, ivory or peach plastic.

FV.I/R PENDANT. 3 lights with metal reflectors. Metal finishes — reflectors, centre body and ceiling plate off-white: remainder, satin brass or satin chrome. Overall suspension 3-ft.



FV.I/S PENDANT. 3 lights with shades. Metal finishes — centre body and ceiling plate, off-white, remainder satin brass or satin chrome. Shades, ivory or peach plastic. Overall suspension, 3 ft.

Architects are invited to call at our showrooms or write for details.

TROUGHTON & YOUNG (LIGHTING) LTD

THE LIGHTING CENTRE, 143 KNIGHTSBRIDGE, LONDON, S.W.1

TELEPHONE: KENSINGTON 7457 (10 LINES)

CRITTALL WINDOWS



HOT-DIP GALVANIZED WINDOWS OF
VARIOUS TYPES ARE SPECIALLY
MADE FOR SCHOOLS & HOSPITALS

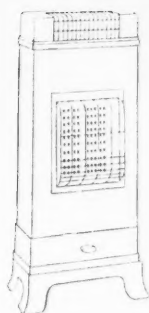
THE CRITTALL MANUFACTURING CO. LTD.
BRAINTREE ENGLAND

Here's comfort for the man who wants the best

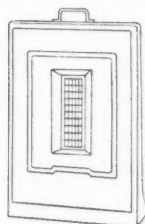
Bratt Colbran has it. Their products aren't cheap—let alone the Purchase Tax—but they are the most efficient and the best-looking gas fires ever made in Britain. And they're available now.



The 'Mortimer' Radiator
For home, shop or office. One or two unit sizes.



The 'Portette' Portable Fire
One or two unit screen fire. Connection by flexible tubing.



'PORTCULLIS' gas fires and radiators

For pleasing design and satisfying performance there's no gas fire to equal a 'Portcullis'.

Up to the minute in every way 'Portcullis' gas fires embody all the newest technical developments, the result of ceaseless research by highly qualified technicians.

The distinctive patterned radiant units, are exceptionally robust in construction and designed to give out the maximum heat for the gas burned. The pleasing lines of 'Portcullis' gas fires are in keeping with modern trends in design.

Illustrated above is the Lancelot 3 unit hearth type fire. Finished in finest quality. Lustral Bronze, Beige, Gold or Green.

Bratt Colbran 'Portcullis' gas fires

BRATT COLBRAN LTD 10 MORTIMER STREET LONDON W1 TEL: MUSEUM 9411

A COMPREHENSIVE FLOORING SERVICE

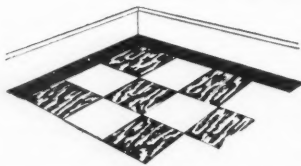
Skill and craftsmanship are as necessary to-day as ever they were to interpret the architect's requirements of high quality and sound economy.

Semtex Limited have made a close study of every aspect of flooring, from the use of traditional materials to that of modern synthetics. They have played their part in the evolution of entirely new floors, to meet the new requirements of industrial and domestic architecture in an age of shortages, restrictions and austerity, and in times when a general upgrading in living standards has disturbed the old building economy by improving the position of the operative.

Floors by Semtex Limited are laid only by skilled craftsmen, specially trained for the job to ensure both rapid installation and the correct use of materials.

The organisation of Semtex Limited is country-wide. Our contracting service and technical department are at the disposal of architects and building contractors throughout the United Kingdom and in many places overseas.

SEMASTIC DECORATIVE TILES



A type of floor tile new to this country based on synthetic-resin, available in a wide colour range and providing a highly decorative floor surface at reasonable cost.

SEMTEX LIMITED (A DUNLOP COMPANY)

Branches at : ABERDEEN · BELFAST · BIRMINGHAM
BRISTOL · CARDIFF · EDINBURGH · GLASGOW · HULL
LEEDS · LIVERPOOL · LONDON · MANCHESTER
NEWCASTLE · SOUTHAMPTON · READING.

Semtex Departments of Overseas Dunlop Companies operate in Sweden, Denmark, Holland, Belgium, France, South Africa, India and Australia; Shipping Services A/S Oslo, represent Semtex Limited in Norway.

SEMTEX LIMITED 185/187/189 FINCHLEY ROAD, LONDON, N.W.3

Telephone : Maida Vale 6070. Telegrams : Semtex, Haver, London.



LIVERPOOL ST. STATION BUFFET
Photograph by courtesy of British Railways.

In this series it is proposed to deal individually with various types of floor laid by Semtex craftsmen, to help the architect to assess their relative merits, explain manufacture and suggest their most suitable applications.

SEMTEX INLAID FLOORING

Sheet flooring such as rubber, linoleum, polyvinyl chloride sheeting, etc., laid to any pattern required. Semtex fleximer underlays ensure perfect adhesion.



SEMTEX INDUSTRIAL AND UTILITY FLOORING

Industrial and Utility fleximers, laid in situ, provide warmth and resilience with very great wearing properties.



Contracting work with Semastic Decorative Tiles is also undertaken by the following Approved Contractors :

J. A. Hewetson & Co., Ltd., HULL.

Hollis Bros. & Co., Ltd., LONDON, HULL and LEICESTER.

Horsley Smith & Co. (Hayes), Ltd., HAYES, Middx.

The Limmer & Trinidad Lake Asphalt Co., Ltd., LONDON, and branches throughout the U.K.

The Penmaenmawr & Trinidad Lake Asphalt Co., Ltd., LIVERPOOL.

The Western Trinidad Lake Asphalt Co., Ltd., CARDIFF.

WOOD CASEMENT WINDOWS



Boulton & Paul Limited

NORWICH

LONDON OFFICE: 14 STANHOPE GATE, W.1.

Telephone GROSVENOR 4521

ONE SOURCE-

3 important services...

- **STRUCTURAL ENGINEERING**
- **STEEL REINFORCEMENT
FOR CONCRETE**
- **STEEL FROM STOCK**

...and, with all
prompt, skilled, and
courteous attention

ONE OF THE
600
GROUP
OF COMPANIES

T·C·JONES
AND COMPANY LIMITED

WOOD LANE, LONDON, W.1 • BUTE STREET, CARDIFF • TREORCHY, GLAM.

AR/4810/JG1



Power Station, Dunston-on-Tyne.



Visualise some of the very largest and most intricate Patent Glazing jobs; and again many of the smallest, no less skilfully dealt with! In either case Heywoods have probably had a hand in it, bringing their 60 years experience (which means helpful co-operation, efficiency, completion on time) on to the site. This first-class Service . . . is at YOUR disposal—NOW!

W. H. HEYWOOD & CO. LTD., BAYHALL WORKS, HUDDERSFIELD, YORKS.

Telephone: 1254 (3 lines)

Branches at LONDON: 54 Victoria Street, Westminster, S.W.1.

MANCHESTER: 19 Old Millgate.

NEWCASTLE-UPON-TYNE: 57 Cathedral Buildings.

BELFAST: E. H. Pearce & Sons Ltd., 29-33 Laganview Street.

AND LEICESTER, COVENTRY, LIVERPOOL, BIRMINGHAM, GLASGOW AND EDINBURGH

n.d.h



**SANITARY
EQUIPMENT**
at
**PRIORY COURT
WALTHAMSTOW**

A project of the Walthamstow Borough Council.
Architect: F. G. Southgate, A.R.I.B.A., A.M.T.P.I.
Borough Architect.
General Contractors: Messrs. Geo. Walker & Slater Ltd., W.I.

FOR Priory Court, Walthamstow, Europe's biggest post-war block of flats, Sanitary Equipment by Froy has been specified. This is yet another of the many occasions upon which our considerable experience has been utilised in connection with large-scale undertakings.

This same experience is always available to Architects engaged on Housing Schemes, Schools, Hospitals and Public Buildings.

by **FROY**

W.N.FROY & SONS · LTD

(Established 1850)

BRUNSWICK WORKS, HAMMERSMITH, LONDON

Showroom Entrance: 64 King Street, W.6

Telephone: RIVerside 4101 (24 lines)

DECORATORS'

Glossex

HARMONOL

SUPERFINE ENAMEL

For interior use

Fluorsurf
FLAT OIL PAINT

Velsurf

THE SCIENTIFIC OIL BOUND WATER PAINT

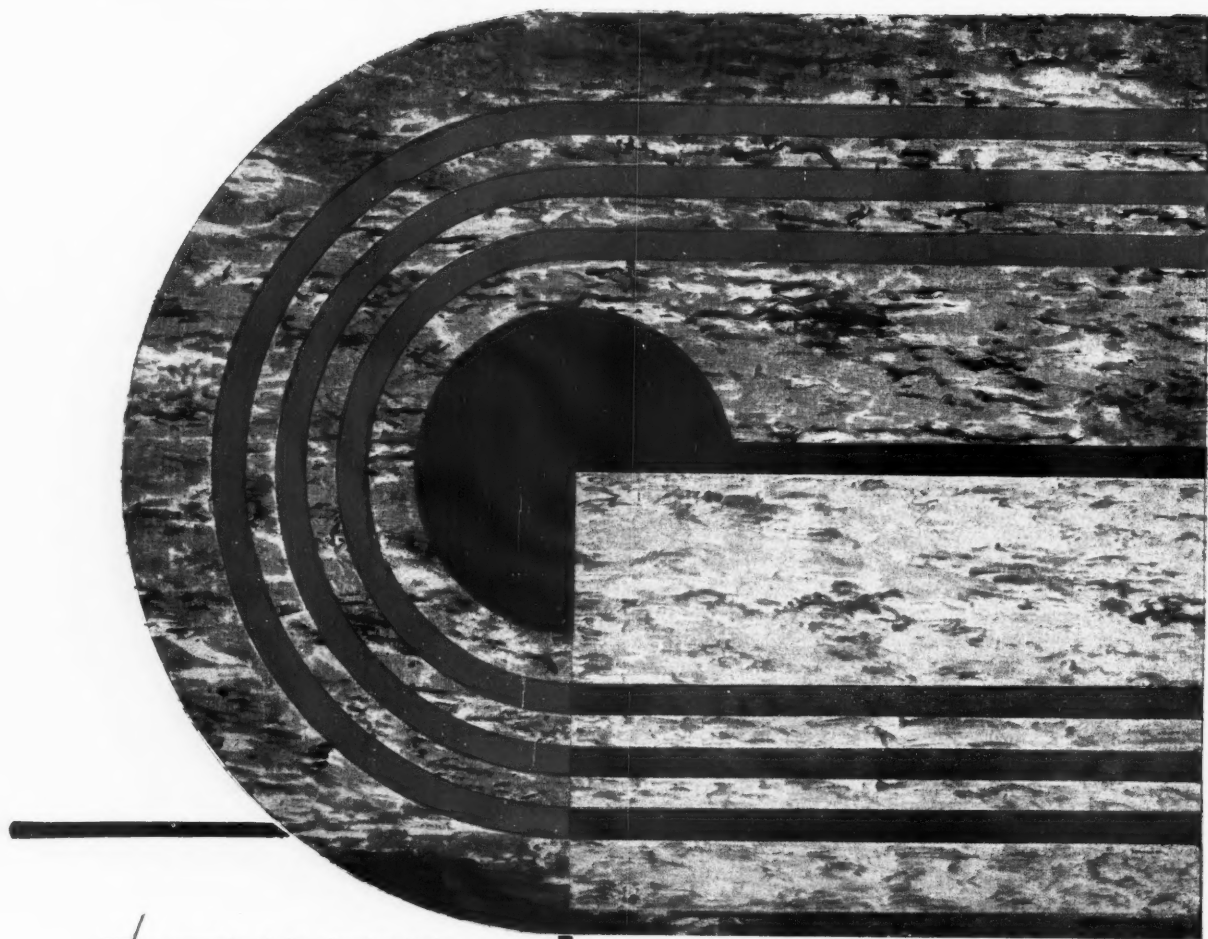
VULCAN PRODUCTS LIMITED

Specialist Paint Manufacturers

SLOUGH and 24, RYDER ST., ST. JAMES, LONDON, S.W.1 ABBEY 4161 (5 LINES)

DUNLOP

RUBBER FLOORING

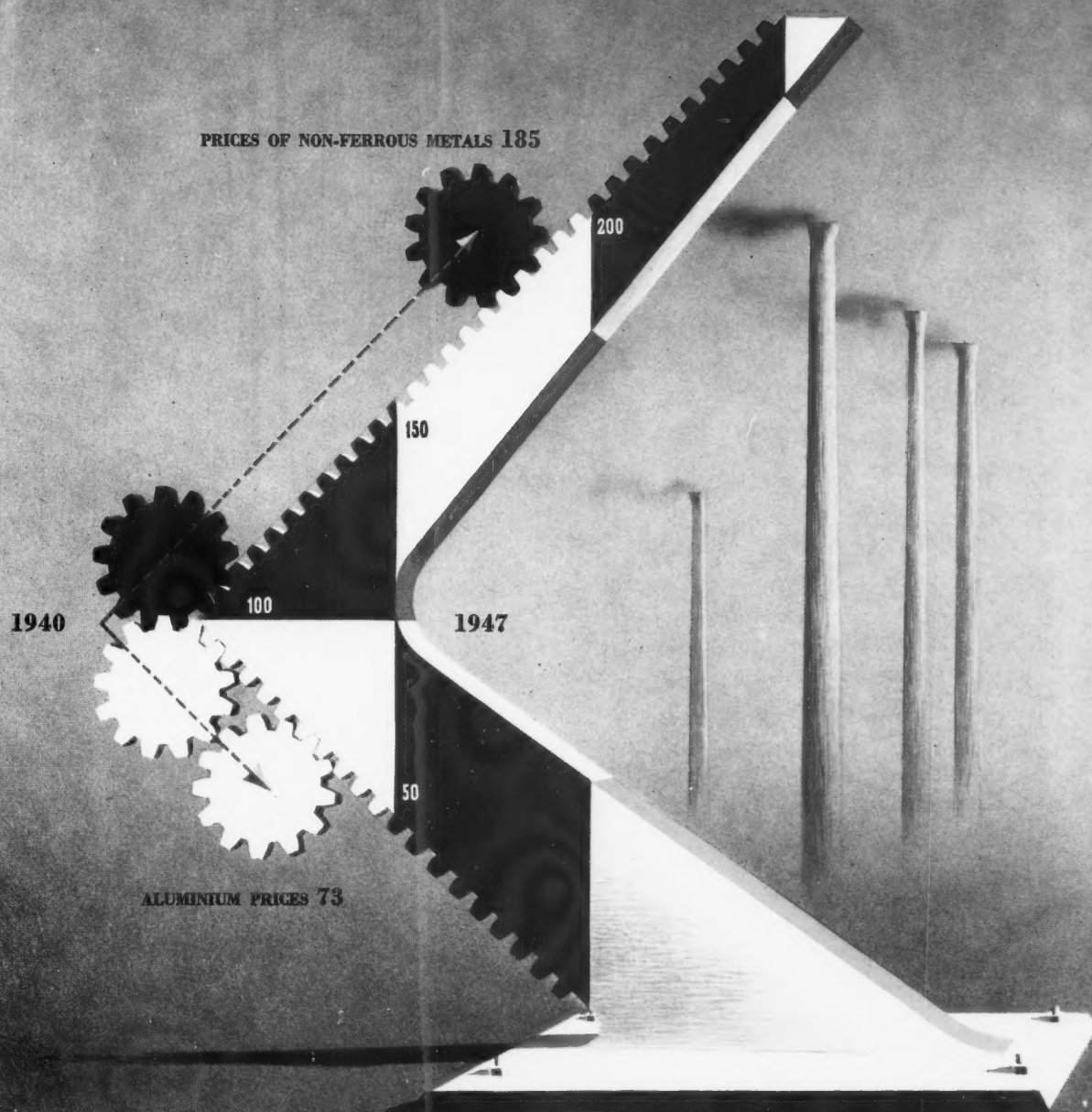


*A*n example of the pleasing designs which are possible with Dunlop Rubber Flooring. The range of colours is wide, the scope for design unlimited. It provides a quiet, non-slip floor of exceptional durability that is easily maintained

DUNLOP RUBBER CO. LTD., Cambridge Street, Manchester
and at
LONDON, LIVERPOOL, BIRMINGHAM & GLASGOW

48G RF7

A GAMES



ALUMINIUM ECONOMICS . . . Relative Prices

Against an average price increase of almost 100% since 1940, aluminium alone, amongst the major non-ferrous metals, shows a reduction in price. Aluminium is thus cheaper than ever before in relation to other industrial metals. Aluminium and aluminium alloys simplify fabrication and reduce weight without sacrificing strength.

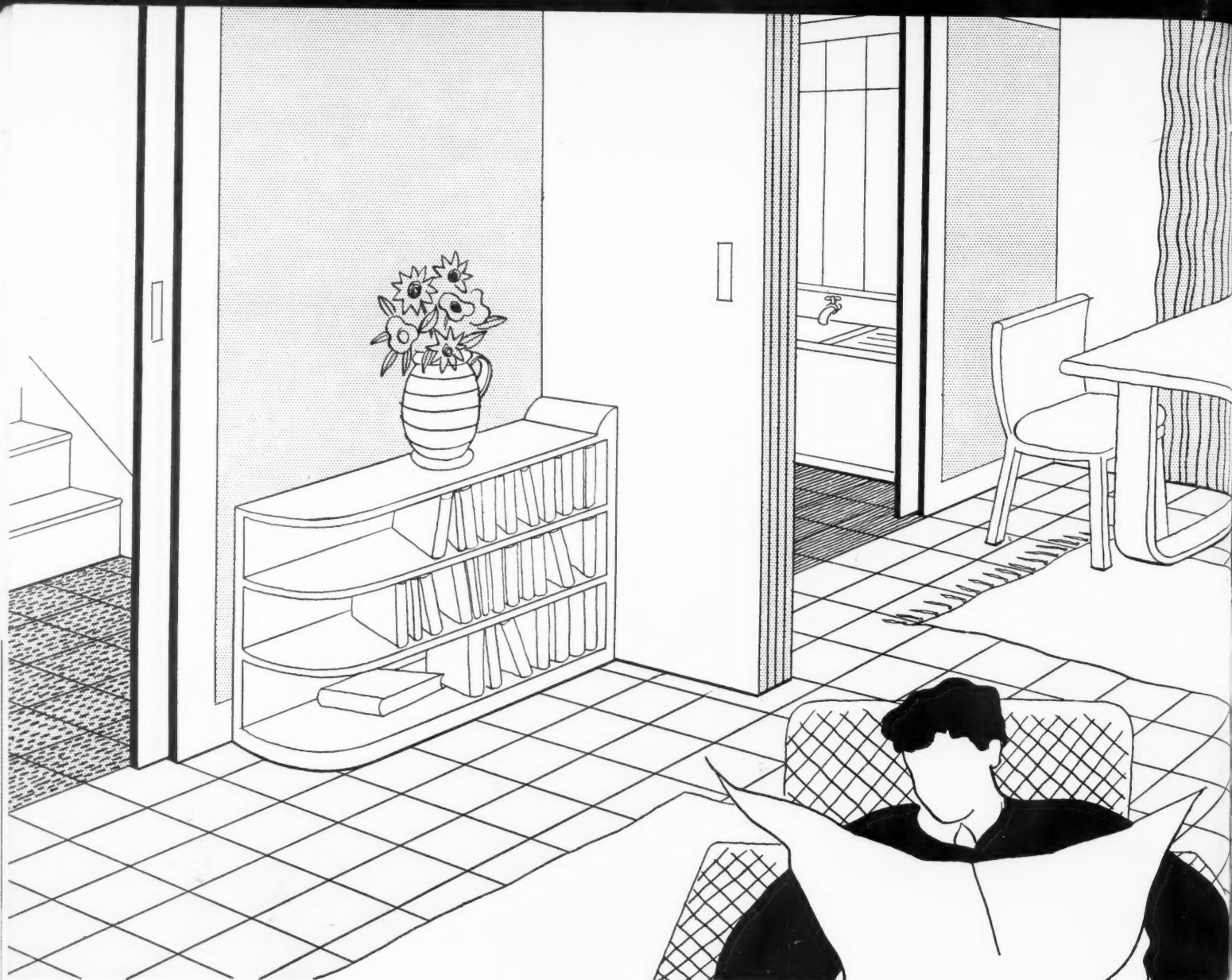
Make the most of these advantages with

BRITISH ALUMINIUM



THE BRITISH ALUMINIUM CO LTD SALISBURY HOUSE LONDON EC 2

138-271



and now . . . **MARLEY FLOOR TILES**

*Colourful • Silent • Resilient • Durable
Hygienic • Waterproof • Easily laid*

AN INEXPENSIVE SOLUTION OF THE FLOORING PROBLEM FOR DOMESTIC HOUSING AND FLATS • SCHOOLS
AND HOSPITALS • HOTELS • RESTAURANTS • CANTEENS AND HOSTELS • MUNICIPAL BUILDINGS • OFFICES

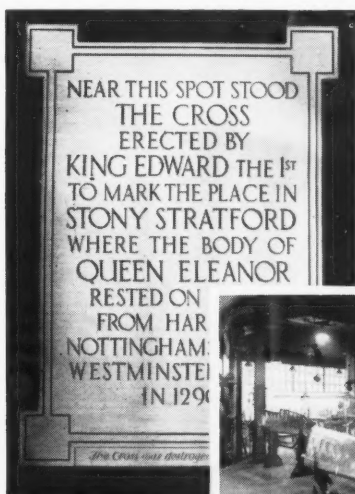
MARLEY FLOOR TILES can be supplied immediately in any quantity and
in a wide range of colours.

THE MARLEY FLOOR TILE COMPANY LTD. STANBRIDGE ROAD, LEIGHTON BUZZARD.

Supplied and fixed by THE MARLEY TILE COMPANY LIMITED, LONDON RD., RIVERHEAD, SEVENOAKS, KENT. SEVENOAKS 2251-6



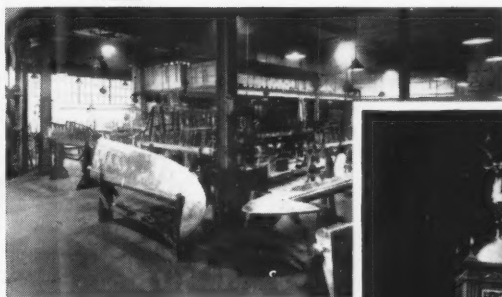
THE BIRMINGHAM GUILD LTD



DESIGNERS & MAKERS
OF FINE METALWORK
FOR THE ARCHITECTURAL
& ENGINEERING TRADES

(A.I.D. APPROVED PART 1.)

(A.R.B. APPROVED.)



AIRCRAFT COMPONENTS
ARCHITECTURAL METALWORK
AGRICULTURAL MACHINES
LIGHT ENGINEERING
SHEET METALWORK

GROSVENOR STREET WEST
BIRMINGHAM 16. TELEPHONE
MIDLAND 6175-8

LONDON OFFICE: 34 ELY PLACE, HOLBORN CIRCUS, LONDON. E.C.1



Well-designed, well-made Kitchen Units

★
To supplement this range Sadds have designed a special sink unit to take a standard size stainless steel sink with single or double draining boards. Write for complete catalogue of kitchen units.

Each of the twenty units★ in the EJMA range is a separate entity, yet the dimensions are carefully related so that any number can be combined together in a limitless variety of ways to make the best use of the space available.

Made by precision methods from selected materials these units maintain the high standard of quality for which Sadd's joinery is well-known.

The selection illustrated is specified by the Ministry of Health for Airey Houses. Joinery and Kitchen Units for these houses are one of our specialities.

EJMA is the certification trade mark of the English Joinery Manufacturers Association.

JOHN SADD & SONS LTD.

STATION ROAD WHARF

MALDON

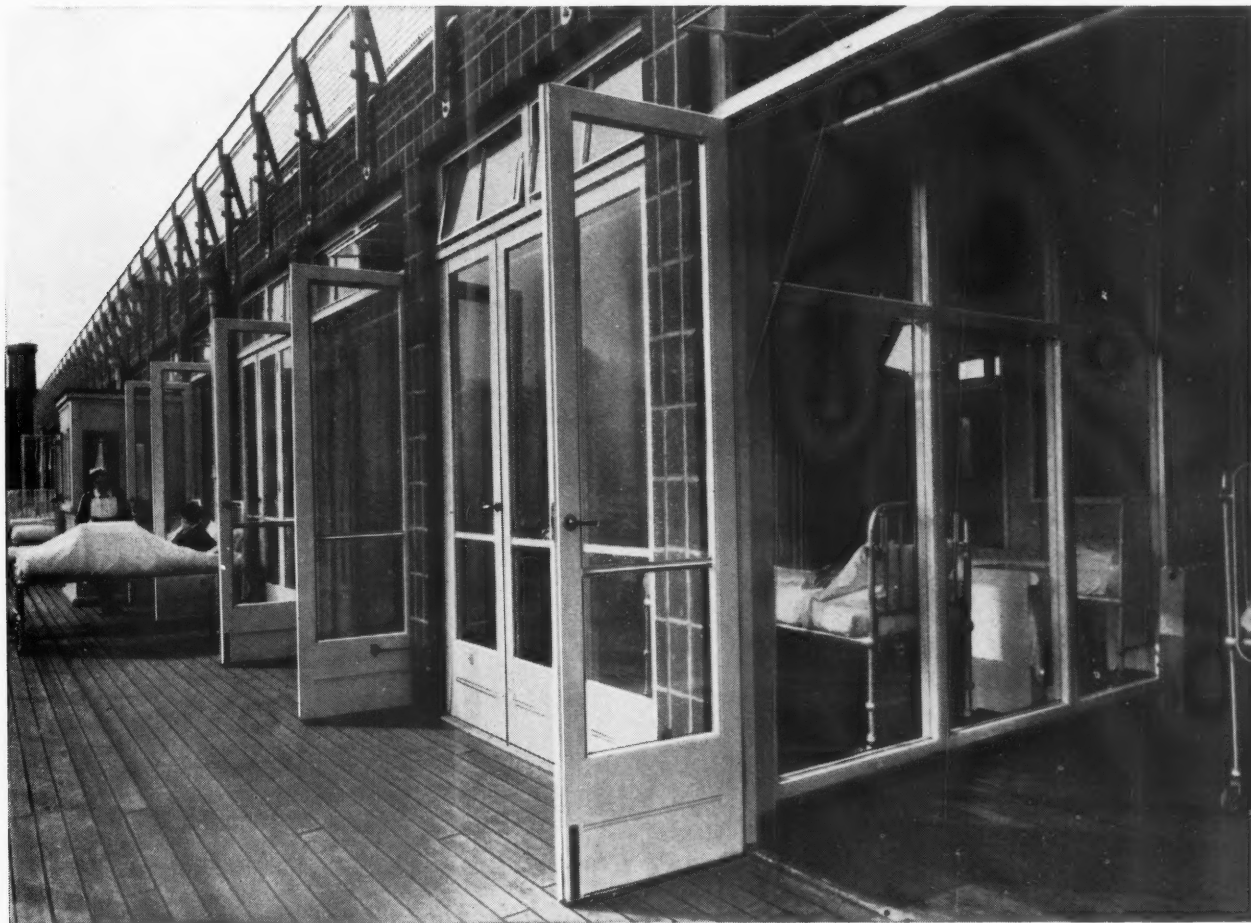
MALDON 131 (6 lines)

ESSEX

LONDON OFFICE: ALDWYCH HOUSE, W.C.2

CHAncery 7214

Polished Plate Glass was specified



The ward windows and screens for this modern hospital in Surrey had to be such that clear observation of patients was possible along the whole length of the ward. Polished Plate Glass was chosen by the architects as the only means of achieving this.

ARCHITECTS — *H. S. GOODHART-RENDEL, P.P.R.I.B.A. & PARTNERS*

PHOTOGRAPH — *"THE BUILDER"*

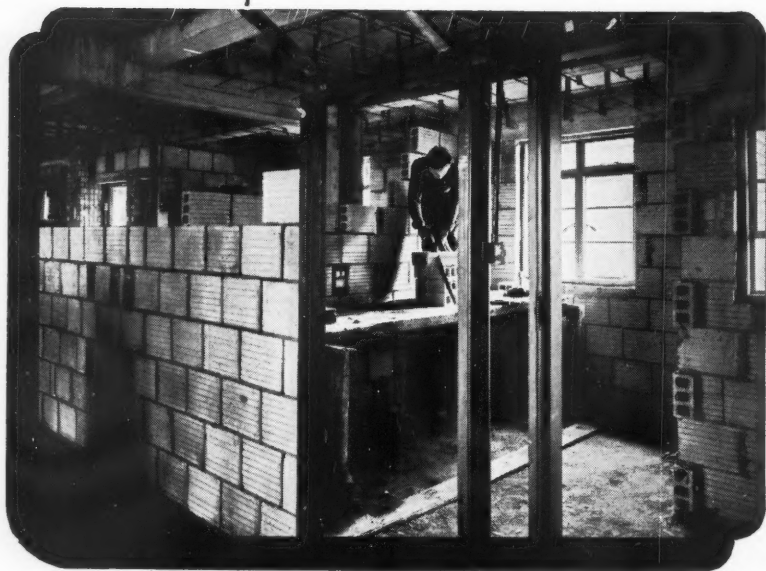


Architects and Architectural Students are invited to consult our Technical Sales and Service Department at St. Helens, or our London Office at Piccadilly, regarding the properties and uses of glass. *Head Office & Works : St. Helens, Lancashire. Telephone : St. Helens 4001. London Office and Showrooms, 63 Piccadilly, W.1. Telephone : Regent 4281.*

PILKINGTON BROTHERS LIMITED

SANKEY'S MOLER

Hollow Partition Blocks and Insulating Bricks



BLOCK OF FLATS,
ISELDEN HOUSE,
ISLINGTON, N.

Architects :
CAMPBELL JONES & SONS,
F.F.R.I.B.A., F.F.R.I.C.S.

Contractors : SPEIRS LTD.

SANKEY'S MOLER HOLLOW
BLOCKS were selected for Iselden
House, Islington, N., and used
throughout as a lining to external
walls, for party walls and internal
partitions on account of their valuable
properties—

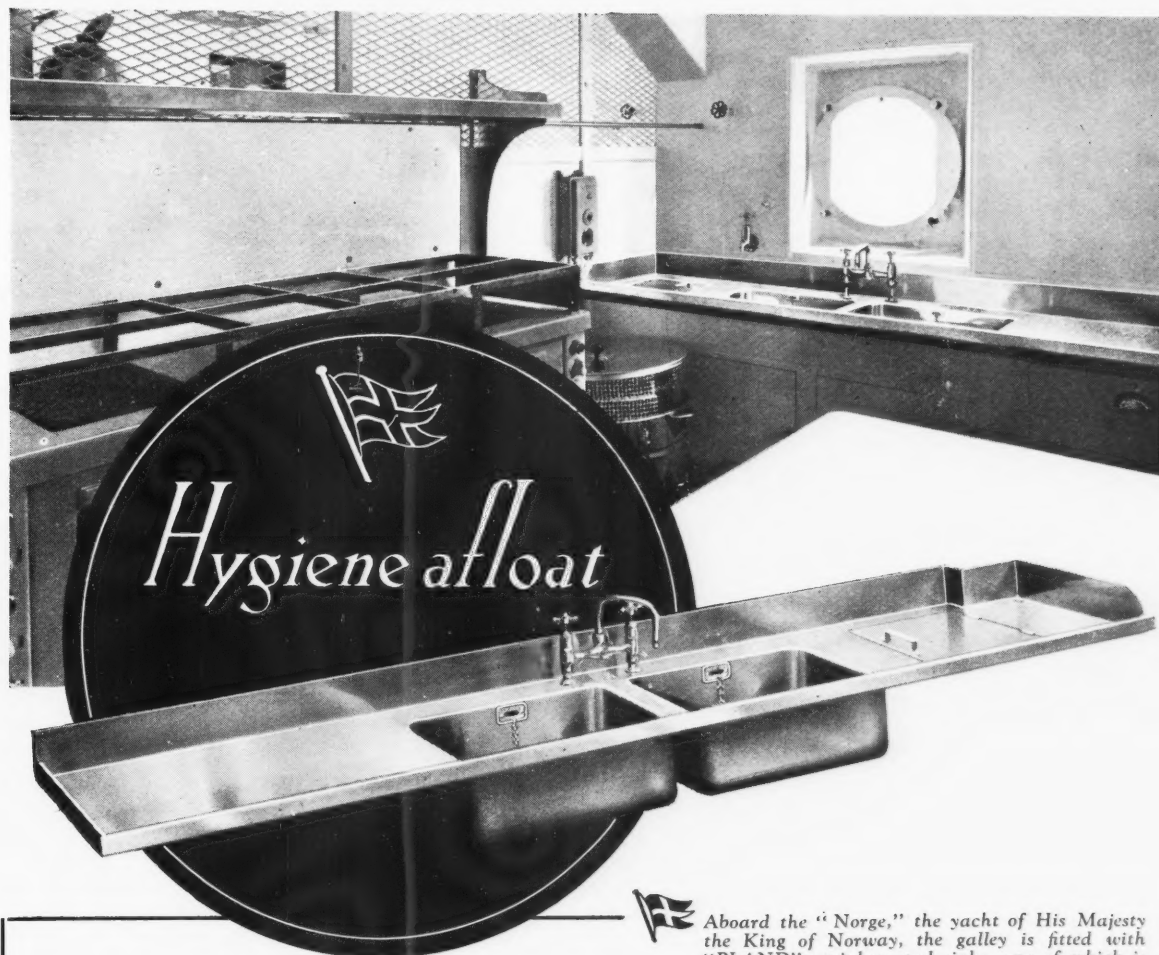
**THERMAL INSULATION
SOUND RESISTANCE
LIGHT WEIGHT**

J.H.SANKEY & SON.LTD

ALDWYCH HOUSE, ALDWYCH, LONDON, W.C.2

Telephone : HOLborn 6949 (20 lines)

Telegrams : Brickwork, Estrand, London



PLAND

PRODUCTS

are completely hygienic and are made of a special type of stainless steel with a satin polished surface that provides no possible hiding place for germs. Here are some more "desirable" characteristics of "PLAND" stainless steel sinks.

- Material used is resilient and yields to the impact of falling crockery—breakages are thus reduced to a minimum.
- The stainless steel overflow can be removed in one piece and easily cleaned.
- The efficient sound deadening cuts out washing-up "clatter."

In association with the Taylor Rustless Fittings Co. Ltd., we can supply Architectural Fittings, Door Furniture, Butchers' Fittings, Hollow-ware for Hospitals, Food and Chemical Factories, Chemical Plant—Tanks, Coils and Ducting.



Aboard the "Norge," the yacht of His Majesty the King of Norway, the galley is fitted with "PLAND" stainless steel sinks, one of which is illustrated. They were made in association with Messrs. Bassett & Findley Ltd., Boundary Lane, London, S.E.7.

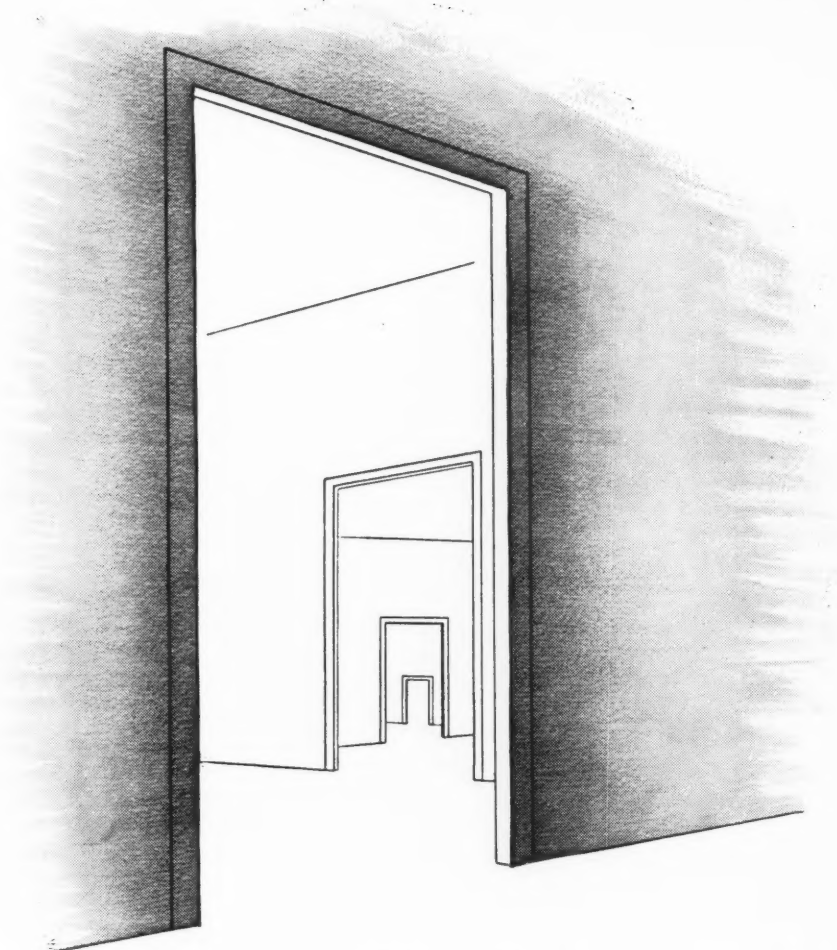
- No abrasives or chemical cleansers needed—wiping with soap and water leaves all surfaces clean and hygienic.

NEW ORDERS! Sink units 8' x 2' for the Royal Bermuda Yacht Club.

REPEAT ORDERS! Further order for sink units to be installed in the kitchens of Buckingham Palace.

THE STAINLESS STEEL SINK COMPANY LTD.

RING ROAD, LOWER WORTLEY, LEEDS, 12 and at 14 GREAT PETER STREET, WESTMINSTER, S.W.1
TELEPHONE: LEEDS 38711 TELEPHONE: ABBEY 1575



THE SUBJECT IS DOORS

We have long been specialists in the manufacture of Flush Doors and if you are seeking a thoroughly reliable Door manufactured from carefully selected materials and embodying high class workmanship, we hope we may have the pleasure of submitting our quotations for your requirements.

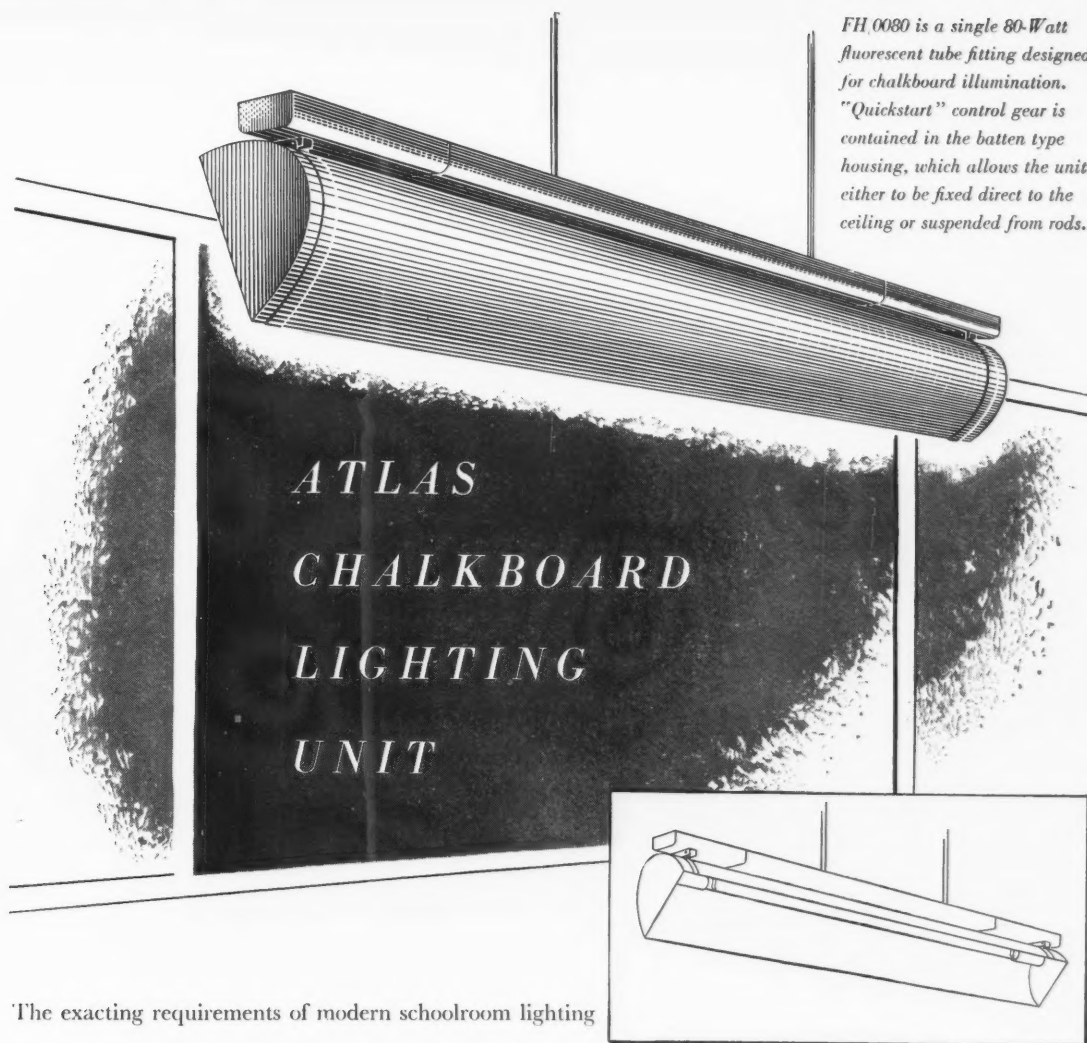


made by

AUSTIN VENEER & PANEL CO. LTD.

ANGEL FACTORY COLONY, LONDON, N.18

PHONE: TOTTENHAM 2372



FH 0080 is a single 80-Watt fluorescent tube fitting designed for chalkboard illumination. "Quickstart" control gear is contained in the batten type housing, which allows the unit either to be fixed direct to the ceiling or suspended from rods.

The exacting requirements of modern schoolroom lighting make it imperative that only fittings especially designed for the purpose should be installed. When the question of supplementary lighting arises, the Atlas Chalkboard Unit can be specified with confidence. The angle of the anodized aluminium reflector is adjustable and its contour results in uniform illumination of a high intensity, with a beam spread of only 90° in the vertical plane. Correctly installed, this fitting gives complete freedom from glare, and the cool running properties of the fluorescent tube ensure that the lecturer suffers no discomfort from radiant heat.

For general lighting Atlas FR/0080 and FRs/0080 translucent plastic units are recommended.

NOTE: The Atlas Quickstart Unit provides immediate starting and reliable operation of the fluorescent tube even during periods of voltage variation. Troublesome starter switches are eliminated. Write for details of the full range of Atlas Fittings and tubes in 'Daylight', 'Northlight', 'Warm White' and the new warmer colour 'Peach'.

LIGHTING ADVISORY SERVICE
Our staff of Lighting Engineers will gladly co-operate in the design of school lighting installations.

ATLAS FLUORESCENT FOR INDUSTRIAL AND DOMESTIC LIGHTING



180

THORN ELECTRICAL INDUSTRIES LIMITED, 105-109 JUDD STREET, LONDON, W.C1. PHONE: EUSTON 1183

DECORATIVE COMPLEMENT TO MODERN DESIGN

MUROMATTE

548 BATH STONE

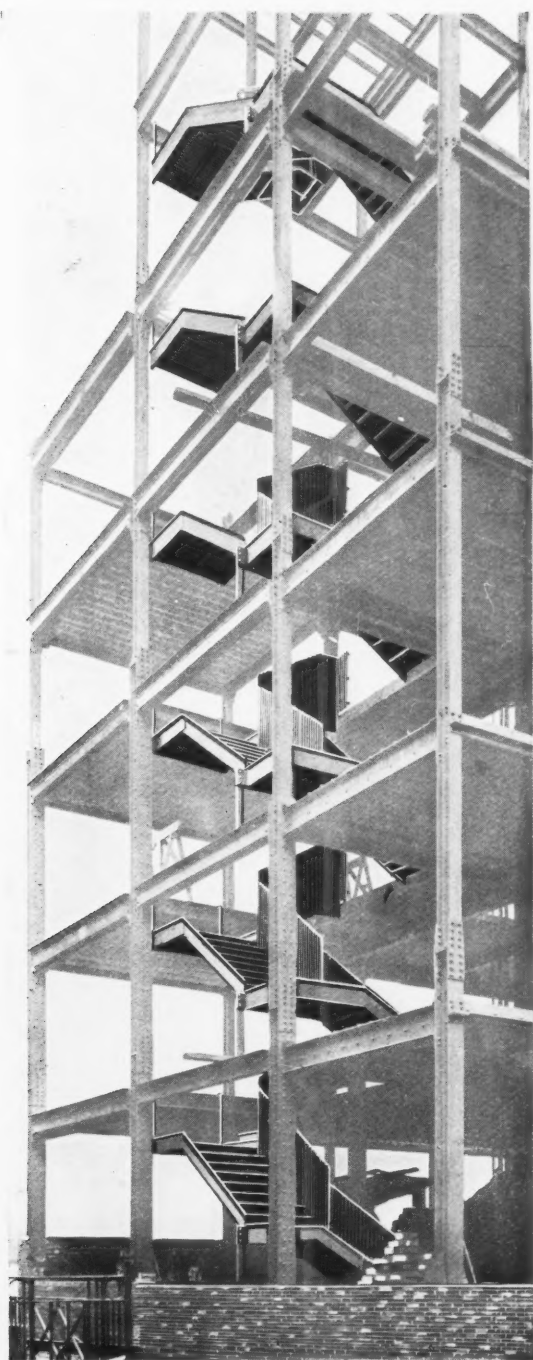
WALPAMUR QUALITY PAINTS

FLAT OIL PAINT

The perfect matt finish

THE WALPAMUR CO LTD DARWEN & LONDON

© 31



BRABY PRESSED STEEL STAIRS



Braby Pressed Steel Stairs are suitable as internal stairs for all classes of buildings. They are lighter than Concrete Stairs. Designs submitted on request. Photograph shows one of our Stair contracts in course of erection.

FRED^K. BRABY & CO. LTD.

GLASGOW	-	-	-	Eclipse Works, Petershill Road, Glasgow, N.
LONDON	-	-	-	Fitzroy Works, 352-364 Euston Road, N.W.1
"	-	-	-	Ida & Victoria Works, Deptford, S.E.8
LIVERPOOL	-	-	-	Havelock Works, Aintree, Liverpool, 10
BRISTOL	-	-	-	Ashton Gate Works, Bristol, 3
EXPORT	-	-	-	110 Cannon Street, London, E.C.4

'Phone Springburn 5151
'Phone Euston 3456
'Phone Tideway 1234
'Phone Aintree 1721
'Phone Bristol 64041
'Phone Mansion House 6034

Also at FALKIRK, BELFAST and PLYMOUTH

Ideal Central Heating

for the type of house being built to-day



Ideal Neofire

—the open fire that warms three other rooms

The Ideal Neofire burns coke, coal or anthracite. Behind its cheerful open fire is a specially designed boiler which provides sufficient heat to warm three other rooms by means of radiators. This is in addition to the hot water it supplies for baths and other domestic requirements. This abundance of hot water is obtained for the low consumption of approximately 2lb. of fuel per hour. The special design of the Neofire makes it possible for 60% of the heat contained in the fuel to be utilized, whereas with the ordinary open fire only 15-20% of the heat produced benefits the user. Any type of hot water radiator can be installed with the Ideal Neofire. The Ideal Firerad, illustrated on right, is particularly suitable. It is a hot water radiator with an electric or flueless gas fire which can be used when required.



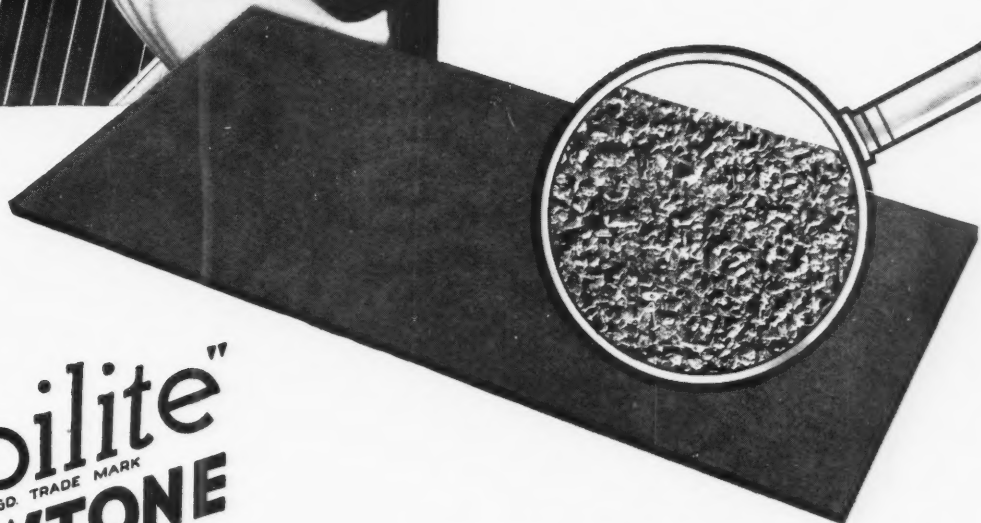
The Ideal
FIRERAD

Over 50,000 post-war houses have Ideal Central Heating

IDEAL BOILERS & RADIATORS LIMITED, IDEAL WORKS, HULL, YORKS.



Tone



"Poilite"
REGD. TRADE MARK
NEWTONE
ASBESTOS-CEMENT
SLATES

TONE IN COLOUR AND CHARACTER IS OF EQUAL IMPORTANCE IN ROOFING IF IT IS TO BE IN GENERAL HARMONY WITH THE BUILDING AND ITS SURROUNDINGS.

"POILITE" NEWTONE ASBESTOS-CEMENT SLATES ARE NOW MANUFACTURED WITH A MINERAL GRIT FINISH INTIMATELY BONDED TO THE SURFACE IN NATURE'S OWN COLOURS, COMBINING TONE, TEXTURE AND DURABILITY.

SIZE 24" x 12"

COLOURS BLUE, BRINDLED, RUSSET, GREEN

TURNERS ASBESTOS CEMENT CO LTD
A MEMBER OF THE TURNER & NEWALL ORGANISATION
TRAFFORD PARK MANCHESTER 17

vitreous china

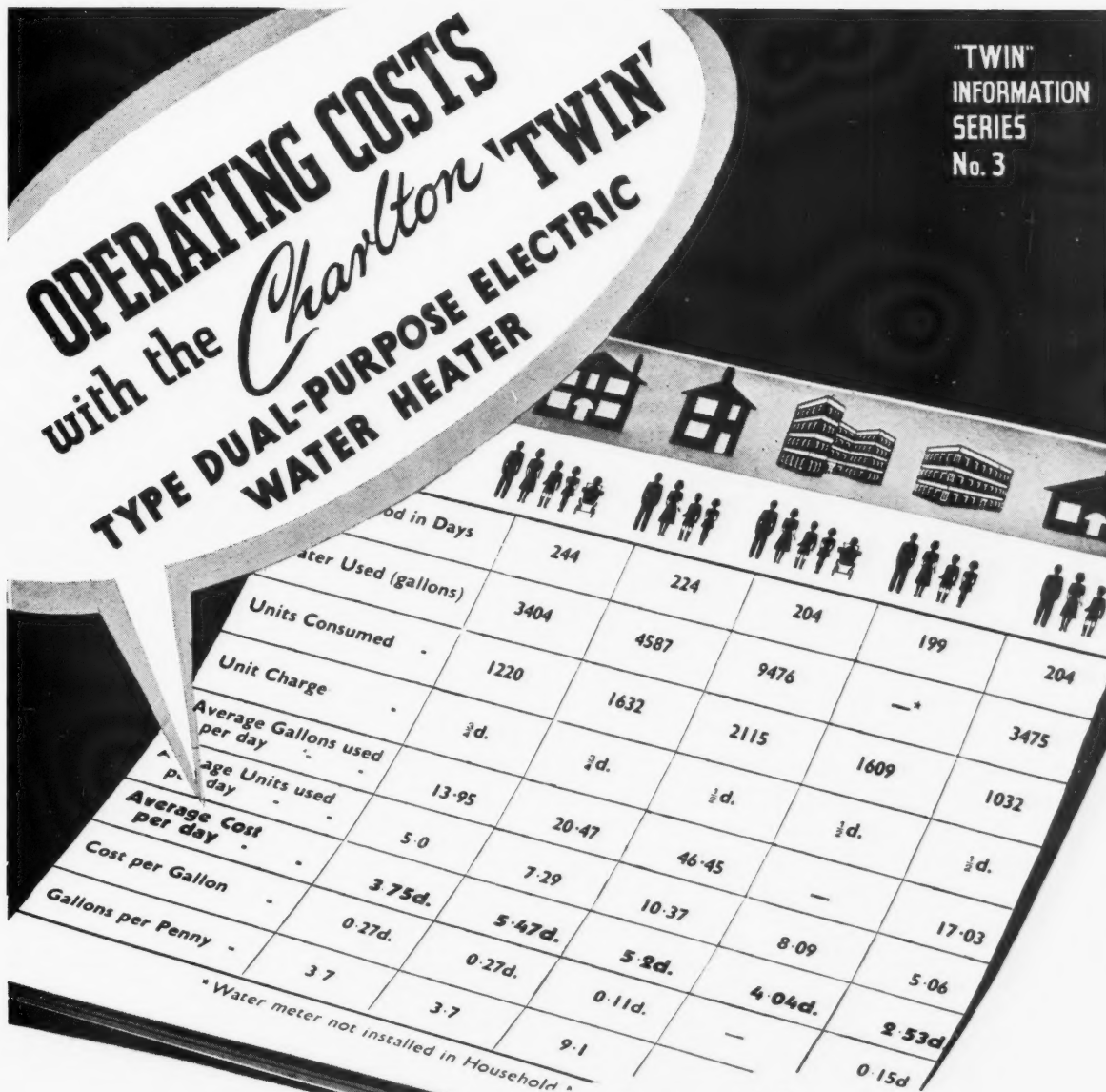


"Monosan" Wash-hand Basin and Closet Set — U.K. Registered Design

The "Monosan" Wash-hand Basin and Closet Set are new designs made in Shank's white glazed Vitreous China. This beautiful material is a pure porcelain possessing unusual strength, vitrified to a high degree, and therefore non-absorbent. It has a fine highly glazed finish, is non-crazing and impervious to the action of acids. As a material for sanitary ware it cannot be surpassed.

Shanks
sanitary appliances

HEAD OFFICE: SHANKS & CO. LTD., TUBAL WORKS, BARRHEAD, SCOTLAND
Also at London, Manchester, Newcastle-on-Tyne, Glasgow, Bristol, Belfast



... obtained by an
INDEPENDENT AUTHORITY



"We need lots
of hot water."

Obtained independently by one of the largest housing authorities in the Country, these figures prove the efficiency of the design of the *Charlton 'Twin.'* In five representative households a complete hot water service was enjoyed without any labour or coal-carrying, without dirt or fumes, and at a minimum installation charge, for a running cost between 1/6 and 3/- per week. The figures are given in detail in Publication HD 20—may we send you a copy?



BRITISH NATIONAL ELECTRICS LTD.
THE DOMESTIC APPLIANCES SECTION OF
JOHNSON & PHILLIPS LTD.

NEWARTHILL • MOTHERWELL • SCOTLAND.



STEEL
CONSTRUCTION
RIVETED OR
WELDED

YOU WOULDN'T LIKE HIS JOB

We'll bet you wouldn't—even if you do have a good head for heights, steady nerves and complete self-confidence. Have you got the muscles of a weight-lifter too? Well even that's not enough! You need the trained skill of a Boulton & Paul erector. Every man you see on our jobs is a B & P man,

DESIGN · FABRICATION · ERECTION

LONDON · NORWICH · BIRMINGHAM

CRC65E



Architects: ARCON

Spacious elegance is the keynote of this new Bond Street shop designed by Arcon for Messrs. Russell & Bromley. An unusual interior such as this is a true test of the craftsmans ability to interpret faithfully the Architects original conception. This intelligent co-operation is apparent wherever there are

SHOPS BY POLLARDS

E. POLLARD & COMPANY LTD 159 ST. JOHN STREET, LONDON, E.C.1
Telephone: CLerkenwell 6701 · Showrooms: 299 Oxford Street, W.1



"Worse things happen at sea

. . . than ever happen to any building. Paint has to protect ships from rust, fouling, humidity, and heaven knows what else besides."

"What about the poor builder? Dry rot, fumes, fungus, bugs, beetles . . . and I haven't even started on weather. On top of all that, we have to paint to please people, too."

"Fact remains, if a paint'll stand up to the sea it'll stand up to anything."

Equally famous on land and sea in all parts of the world, INTERNATIONAL paints, primers, lacquers, enamels, etc., are in ever-increasing demand for a multitude of purposes. INTERNATIONAL experience of paint needs and paint behaviour under every conceivable condition is probably without equal.

Registered  Trade Mark

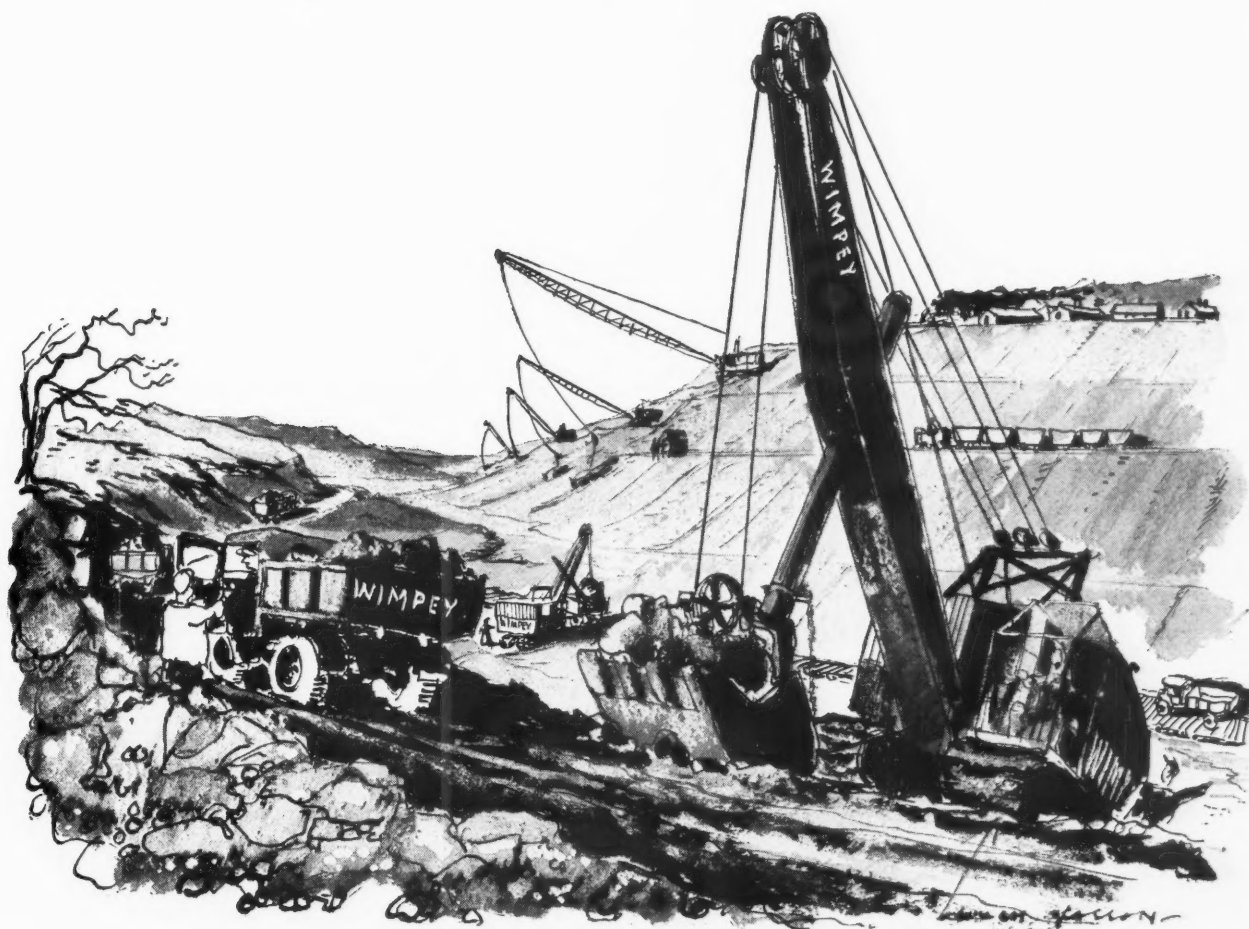
*International
Paints Ltd*

Grosvenor Gardens House, London S.W.1 Tel: Victoria 3161

One of the World's Largest Paint Manufacturers

WIMPEYS AT WORK

Eight tons a minute



This is a typical Wimpey excavator. One of the latest types, moving speedily about the site under its own power, moving easily from job to job, often working day and night and averaging a hundred hours a week—it can excavate eight tons a minute.

WE USE a large number of these excavators, not only for shifting soil but for excavating in hard earth and rock for the thousands of tons of coal which we uncover every week by opencast methods. Like all Wimpey plant, our excavators are serviced daily, and overhauled at intervals at one of the national network of Wimpey service stations.

Wimpey's immense pool of mobile

modern plant helps to explain Wimpey's efficiency, economy and speed. All Wimpey's huge central resources — plant, transport, key manpower, laboratory work — are 'on tap' for any Wimpey job, large or small, anywhere in Britain. All these resources are at the command of Wimpey's seven British regional offices: at Birmingham, Cardiff, Manchester, Newcastle, Nottingham,

Edinburgh and Glasgow. Wimpeys also have large foreign depots at Cairo, Baghdad and Singapore.

WIMPEY

*Contractors since 1880—and now busy
in the export market as well as at home*

GEORGE WIMPEY AND COMPANY LIMITED, TILEHOUSE LANE, DENHAM, MIDDLESEX

M.2



In this respect orchids may be compared with human beings: they both thrive in a light, warm, draught-proof atmosphere. EJMA Standard Wood Casement Windows conform to these essential requirements. They are pleasing and varied in design and weather-proof, draught-proof and dust-proof to a high degree. Moreover their quality is guaranteed. EJMA Windows may be specified with confidence.

EJMA THE GUARANTEE
OF JOINERY
EXCELLENCE
CERTIFICATION TRADE MARK

The Trade Mark is a guarantee of quality since it may only be used by licensed producers who undertake to conform to the designs and specifications of the Association, a list of whom may be obtained from the Secretary of the Association.

THE ENGLISH JOINERY MANUFACTURERS ASSOCIATION (INCORPORATED)
SACKVILLE HOUSE • 40 PICCADILLY • LONDON W.1. REGENT 4448



The installation of Thermolier Unit Heaters achieves two main objectives at once. Firstly, being locally controlled, individual heaters can be switched on or off at will.

Secondly, there is no question of heat being dispersed anywhere but where it is required. These points represent the optimum use of industrial heating. The warmth is there to use when and where it is wanted.

The Thermolier unit heater

Further, maximum efficiency of the worker is dependent upon good working conditions, and a stuffy atmosphere and extremes of heat and cold are not conducive to willing concentration. Thermolier Unit Heaters can maintain an agreeable workshop temperature without stagnation, a current of warm air circulating freely at the worker's level.



Manufactured by

MATHER & PLATT LTD.

PARK WORKS

• MANCHESTER 10



"Be first that you may be of service"

This utterance was first coined by a Roman philosopher who, no doubt, was one of the first to see civic virtue in service. Empires may come and go; political creeds may have their fashions, only to lose acclaim and be forgotten. But a spirit of service will always hold the highest place in any civilized community. No great art is needed to stock the multitudinous requirements of the building world; but to give true service with them . . . that is another thing.

The Finch Organization's pre-eminence in the field of Building Material supplies has

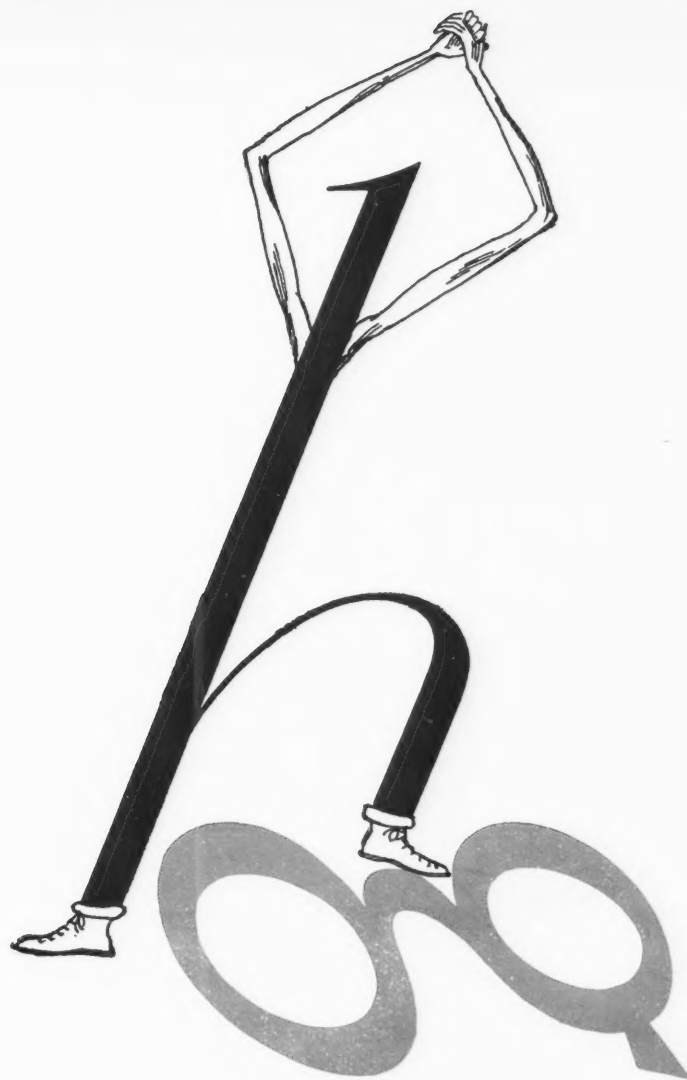
been nourished in a long standing tradition of giving a service that stands first and alone.

SPECIALIST DIVISIONS IN:—Sanitary Appliances and Plumbers' Brasswork · Fireplaces · Stoves and Ranges · Electrical Equipment Ironmongery · Tubes and Fittings · Castings and Drainage Goods Oils, Paint and Wallpaper · Tools and Hardware · Heavy Building Materials · Roof Tiling and Slating · Wall and Floor Tiling · Glazing and Leaded Lights · Constructional Engineering · Agricultural Buildings and Equipment



"Building Materials with Service"

B. FINCH & CO. LTD · BELVEDERE WORKS · BARKINGSIDE · ESSEX · Telephone: VALEntine 3461 (20 lines)



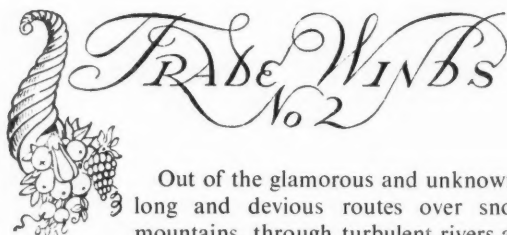
H (for Hiduminium) was born to be a giant killer — a versatile lightweight with the strength of rivals three times his weight. For twenty-one years he's been piling up points in his fight against the power of g (for Gravity). Hiduminium provides a combination of strength and lightness. Hiduminium reduces stress, running costs and handling charges. Hiduminium is easily formed, resists corrosion, is non-toxic, has chemical stability and many other advantages which are available to manufacturers who choose to . . .

. . . make light work of *g* with **Hiduminium**

HIGH DUTY ALLOYS LIMITED, SLOUGH, BUCKS. INGOTS, BILLETS, FORGINGS, CASTINGS AND EXTRUSIONS IN 'HIDUMINIUM' & 'MAGNUMINIUM' ALUMINIUM & MAGNESIUM ALLOYS
(Regd. Trade Marks)



Painting by John Nunney, M.S.I.A.



Out of the glamorous and unknown East, by long and devious routes over snow-capped mountains, through turbulent rivers and across the burning deserts, the slow caravans reached the shores of the Mediterranean. All the luxuries of the Middle Ages were transported slowly and laboriously by Samarkand, the Silk Road, to be shipped by powerful and wealthy Venetian merchants who, from 900 to 1450 A.D. virtually controlled and monopolised the trade of Western Europe.

The majestic caravans of camels, burdened with colourful silks, delicately wrought gold and silver, cunningly carved ivories, priceless jewels, rare perfumes and rich spices, were met by the ships of Venice at Trebizond, at Aleppo and Tripoli in Asia Minor. All this precious wealth of the East was then carried in Venetian ships to the ports of Italy, France, Spain and England.

THE GLORIOUS EAST IN FEE

Trade and diplomacy went hand in hand because the merchants had their agents in many countries great and small, and were kept well-informed on every happening and event. Correspondents and diplomats had an ear to every door and the key to every court.

Throughout all Europe the merchants of Venice were known for their enterprise and integrity, and it was her financiers who first invented insurance and her Dukes who devised the credit system of banking.

But the undisputed power of Venice began to wane and die when the sea route by Africa to the Indies was discovered. In 1587 A.D. the last of the Venetian Argosies to England was wrecked off the Needles and with this disaster sank six hundred years' supremacy in the mediaeval trade.



THE UNITED STEEL COMPANIES LIMITED, SHEFFIELD

STEEL PEECH & TOZER, SHEFFIELD • SAMUEL FOX & CO. LTD., SHEFFIELD • APPLEBY-FRODINGHAM STEEL COMPANY, SCUNTHORPE, Lincs.
WORKINGTON IRON & STEEL COMPANY, WORKINGTON • UNITED STRIP & BAR MILLS, SHEFFIELD • UNITED COKE & CHEMICALS CO. LTD., TRENTON

USP 58

Ascot Town Plan Summaries

**Ascot have now
summarised
19 Town and Regional
Planning Reports
and have distributed
7,500 copies of each**

*The Ascot Town Plan Summaries
provide in concise form for the busy professional
man a comprehensive guide to the
reconstruction of the major towns of England.
That more than 7,500 copies have
already been distributed is an
indication of their popularity. In accordance
with Ascot policy for many years, we
shall be pleased to send copies of these and
subsequent summaries to all those
applying on professional or official notepaper.*

- No. 2a. GREATER LONDON
- " 2b. COUNTY OF LONDON
- " 2d. THE CITY OF LONDON
- " 3a. MANCHESTER AND DISTRICT
- " 3b. CITY OF MANCHESTER
- " 4. CITY OF NORWICH
- " 5. EXETER PHOENIX
- " 6. PLYMOUTH
- " 7. NEWCASTLE-UPON-TYNE
- " 8. COUNTY BOROUGH OF MIDDLESBROUGH
- " 9. DUBLIN
- " 10. MERSEYSIDE
- " 11. GLOUCESTERSHIRE
- " 12. BELFAST
- " 13. DURHAM
- " 14. KNUTSFORD
- " 15. EAST SUSSEX
- " 16. KINGSTON-UPON-HULL
- " 21. PRESTON



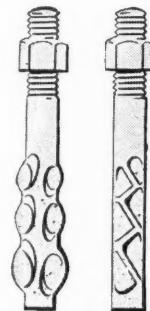
ASCOT GAS WATER HEATERS LIMITED • 43 PARK STREET • LONDON W1 • GROSVENOR 4491

If it's a matter of how to fasten one thing to another . . .



The truth is that no data is available as to the respective merits of different holding down bolts under these conditions. But, so far as concrete and masonry are concerned, tests have proved that the G.K.N. Indented Foundation Bolt provides much greater resistance to torque and vertical stress than the old 'Lewis' or Rag Bolts. Now-a-days people responsible for fastening Machine Tools, Petrol Pumps, Stationary Engines, Lift-Guide Rails, Wall Brackets, Cinema Seats or, for that matter, anything which needs fixing to concrete or masonry, can specify the new G.K.N. bolt and go off for the weekend's fishing in the right frame of mind.

the **G K N** indented foundation bolt

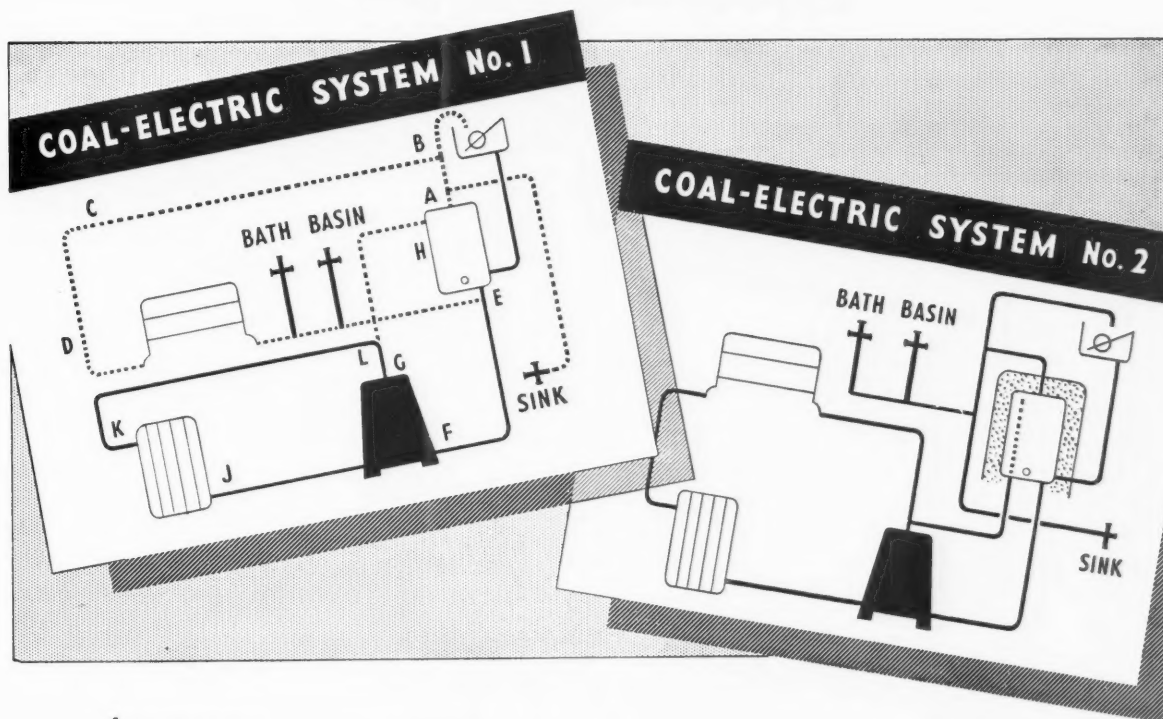


The illustrations show why the bolts cannot turn or pull out.

Using the right size for the job, just make a hole slightly larger than the overall diameter, insert to the required depth and fill up with cement or lead.

WATER-HEATING *quiz*

Which is correct?



Answer — **SYSTEM No. 2**

The reason . . . In system No. 1 the incorrect piping is shown in broken lines. There are three complete circuits causing waste of electricity. The towel rail, basin and bathroom taps are on one loop ABCDE, through which electrically-heated water will circulate and it is likely that a similar movement will also take place through the boiler loop EFGH and the radiator loop EFJLH. Also, the running of the vent pipe vertically from the hot storage vessel causes single pipe circulation in AB and beyond. In addition, the length of dead leg to the sink tap is excessive.

The correct system No. 2 eliminates these faults by providing direct draw-offs to all taps and connecting the towel rail to the radiator circuit which will be heated only when the boiler is in use. Note that the flow pipe of this circuit originates at the boiler itself instead of branching off the flow pipe to the cylinder.

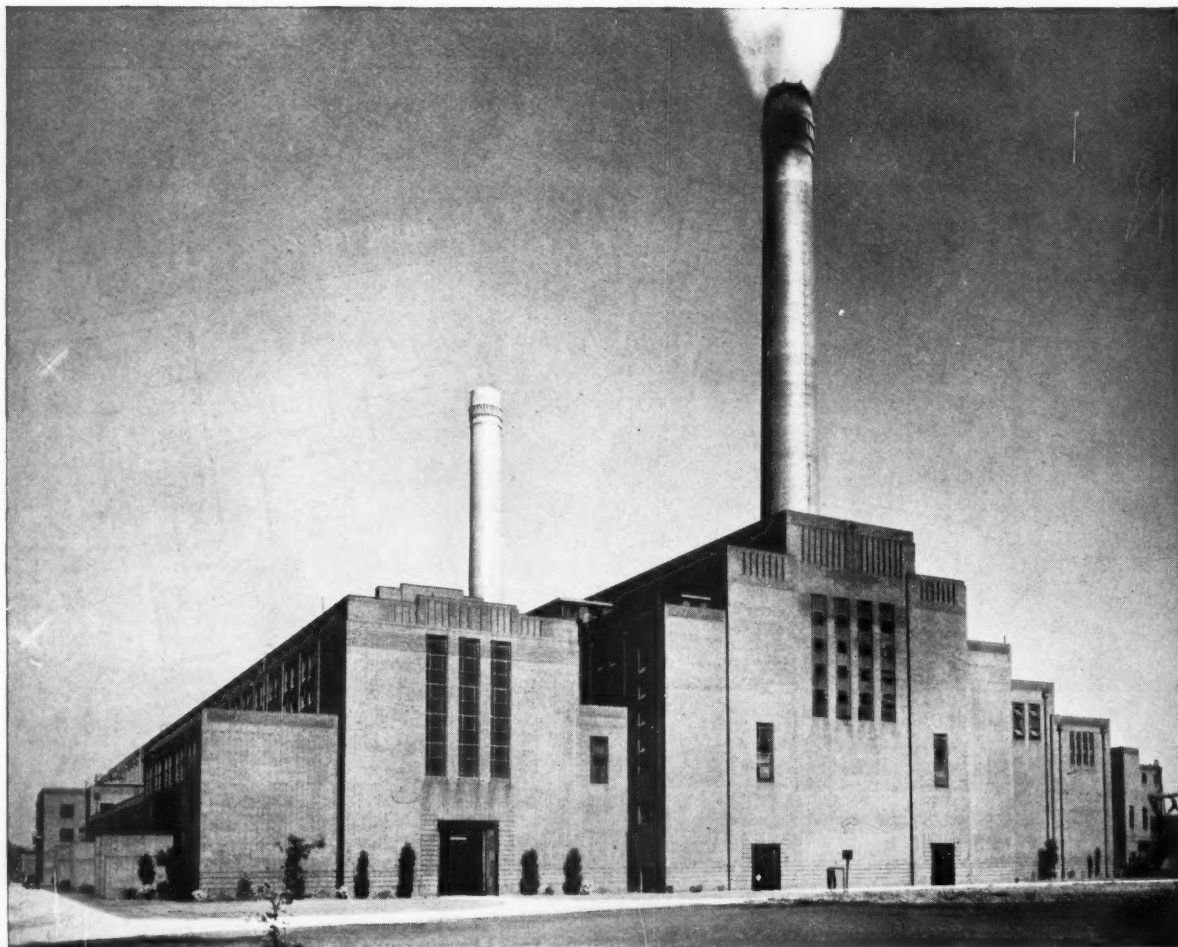
*EDA Booklet provides
full information
of efficient and
proved designs*



THIS BOOKLET gives complete details, with plans, diagrams and reference data, of both all-electric and solid fuel/electric installations. All designs have been planned to ensure low installation costs, automatic efficiency, maximum use of fuel consumed and economy in running costs.

Architects, Builders and Local Authorities may obtain a free copy of this booklet by writing directly to the Head Office of the Association.

Brick FOR INDUSTRIAL DEVELOPMENT



Hams Hall Power Station—General View, West End. City of Birmingham Electric Supply Department.

BOTH for normal building construction and for engineering work, Brick has given long and dependable service to industry.

For buildings exposed to smoke, grime and other atmospheric impurities, Brick effects substantial economies in maintenance.

Where exceptional strength and durability are essential, special grades of Brick are available which will

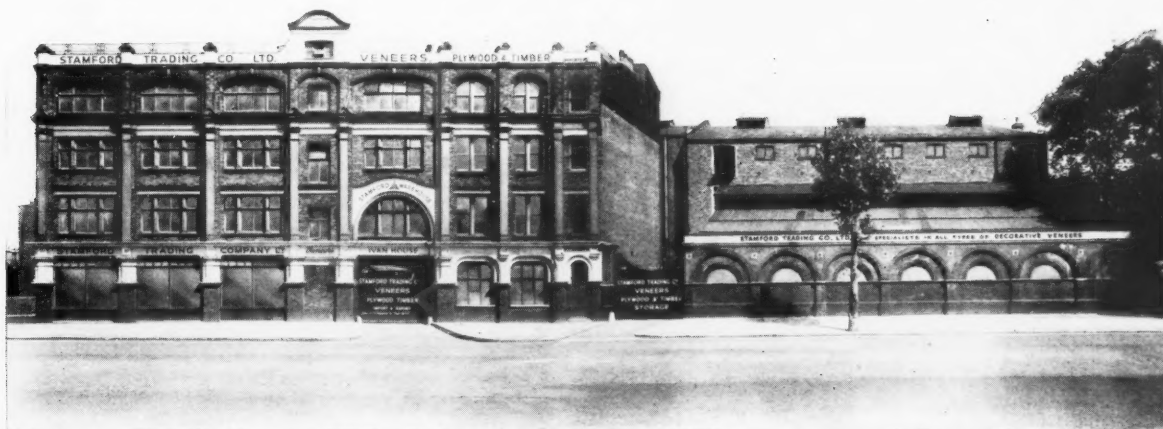
withstand loads exceeding 10,000 lbs. per square inch. For resistance to chemical action, Engineering Bricks constitute a formidable barrier.

Brick is playing a vital part under the Capital Construction Programme—new power stations, mining improvements, water and sewage works, railway development and new factories for export production are being planned and constructed in Brick.

BUILD FOR THE PRESENT AND THE FUTURE . . IN

BRICK

*Issued by The National Federation
of Clay Industries, London, W.C.1*



IVAN HOUSE, 138 KINGSLAND ROAD, E.2.

• ANNOUNCING •

Stamford Trading Co. Ltd., wishes to announce the acquisition of new and more extensive premises at 138 Kingsland Road. The main offices remaining still at Stamford House.

Since Stamford was established in 1933 they have been rapidly expanding to keep pace with the continually increasing demand for the Utility and Decorative Veneers in which they specialise.

Among the enormous stock of Veneers housed in the new premises, Stamford have on show and open to inspection some of the finest veneers in the world.



STAMFORD HOUSE,
24 & 26 KINGSLAND RD., LONDON, E.2
Tel: SH0reditch 5537

A STORAGE SHED



One of two storage sheds at the South West India Dock, London, designed by the Port of London Authority and fabricated and erected by Dawnays. Each shed is 504 feet long by 106 feet wide and is fitted with sliding doors.

Steelwork totals 530 tons.

DAWNAYS LIMITED

BRIDGE AND STRUCTURAL ENGINEERS

HEAD OFFICE: Steelworks Rd., London, S.W.11: Telephone BATTERSEA 2525.

King's Dock Works SWANSEA 3185	East Moors Works CARDIFF 2557	54 Victoria St., London, S.W.1 VICTORIA 1541	Bridge Rd. Works WELWYN GDN. 242	Thorpe Works NORWICH
2 Rockstone Place SOUTHAMPTON 2474	40 Park Road PETERBOROUGH 4547	155 Princes Avenue, HULL HULL, CENTRAL 8161	Western Chmrs., South St. ROMFORD 2106	7 The Close NORWICH 23141

Cables and Telegrams "DAWNAYS, LONDON"—Code Bentley's 2nd.



1348-1948
*For the Most Noble
Order of the Garter—*



TIMBER PROVIDES A FIT SETTING

Six hundred years of the most ancient of existing orders of chivalry are enshrined in the beauty and structure of St. George's Chapel, Windsor. The enduring strength of this historic edifice is as symbolic of the nation's fortitude as is the English Oak extensively used in its construction.

Today, architects and designers rely on Timber to create permanent beauty in modern building with the added advantage of a far wider selection of hardwoods and veneers including water-resistant plywoods, (flat, shaped or metal-faced) incorporating all the qualities inherent in modern scientific development.

WILLIAM MALLINSON & SONS LTD

TIMBER AND VENEER MERCHANTS AND PANEL MANUFACTURERS

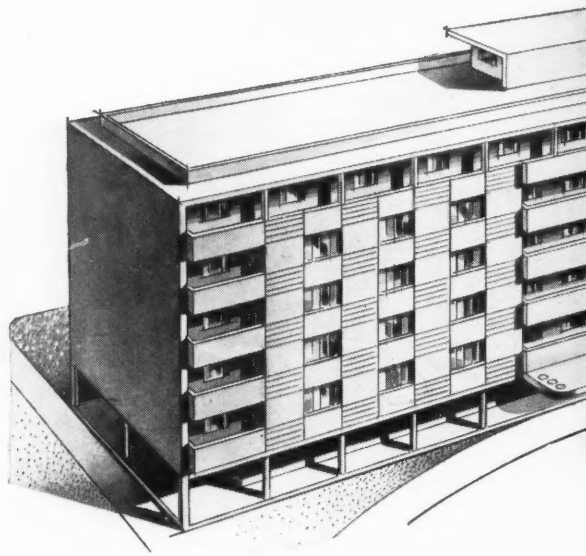
130-150 HACKNEY ROAD • LONDON • E 2

TELEPHONES (Private Exchange)
SHOREDITCH 8888 (3 lines)
SHOREDITCH 8811 (5 lines)

TELEGRAMS & CABLES
"ALMONER"
LONDON

These new hot water systems

*eliminate expansion pipes
and separate down-service pipes*



TO SIMPLIFY building plans and save material, Sadia engineers have designed two new water heaters especially for use in blocks of flats. One is all-electric, the other is coal-electric. In each type, the cold water is supplied to the storage heater from a self-contained ball-valve tank which is built into the unit itself. This tank is supplied direct from the common down-service pipe which feeds the cold water taps.


As the illustration shows, this system does not require separate expansion pipes from each flat to the roof tank; furthermore, one common down-service pipe can be arranged to serve all the cold water taps in the block and the feed to the water-heaters can also be taken from this common service pipe.

The ease and simplicity of installation and the immense savings in materials and labour will readily be appreciated by architects. Full details of both all-electric and coal-electric models will gladly be sent on request.

SADIA

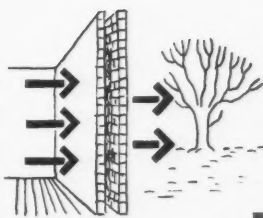
HOT WATER BY
ELECTRICITY

Please write for fully descriptive leaflets to: **AIDAS ELECTRIC LTD** • SADIA WORKS • ROWDELL ROAD • NORTHOLT MIDDLESEX



NO coupons needed here!

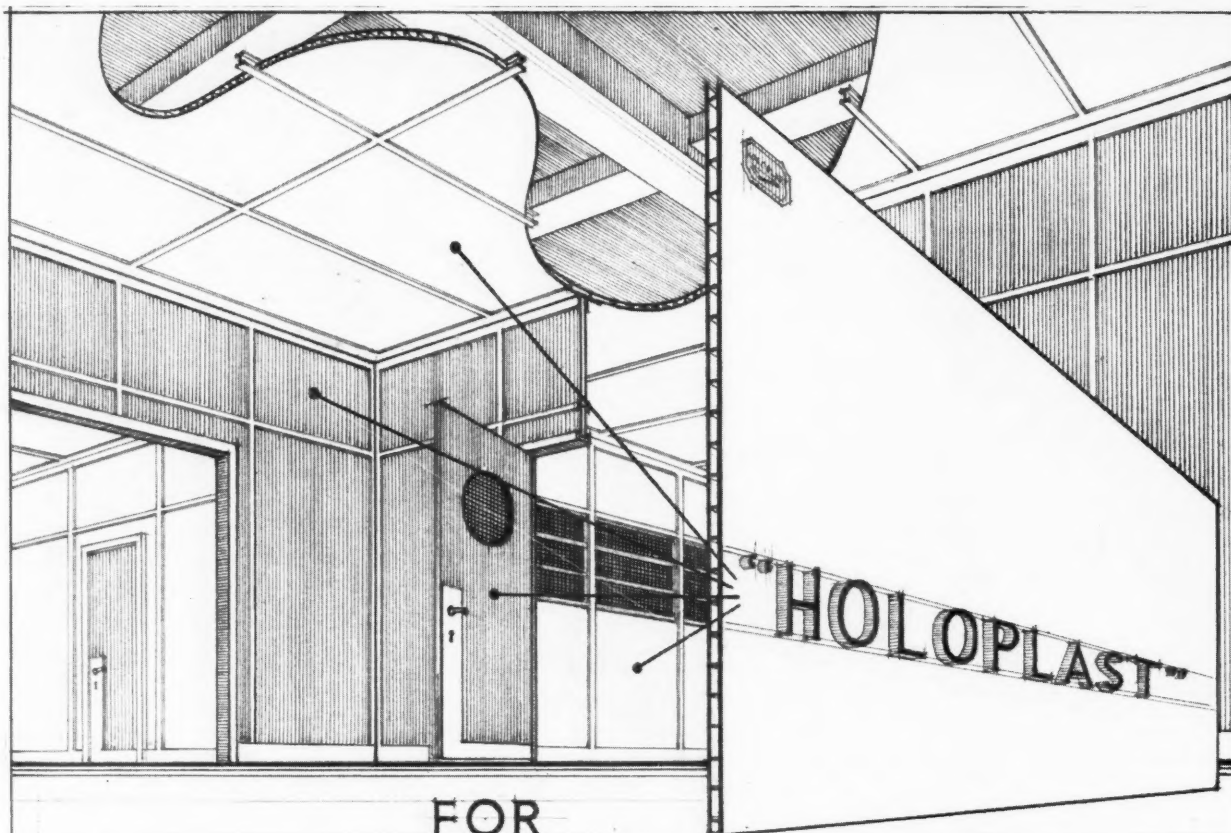
Lighting a fire on a cold winter's day in a house which has no safeguard against heat-loss is rather like rambling in a snowstorm with no better protection than a bathing costume and a bottle of brandy. The warmth escapes right, left and centre until the scuttle is empty—or the bottle. 'Fibreglass' makes the warmest suit of underclothes any house ever wore—warm in winter, cool in summer and sound-proof all the year round. 'Fibreglass' insulation of walls, roof and ground floor will reduce avoidable heat-loss by an average 65%. If no more than the roofs of the 300,000 houses in Birmingham were 'Fibreglass' protected, we should be better off by some 400,000 tons of coal a year. What's even more surprising, you can get the stuff! *We offer quick delivery of 'Fibreglass' for structural insulation.*



FIBREGLOSS

TRADE MARK

FIBREGLOSS is pure glass—in fibre form. It's the world's best all-round insulating material—strong, light, resilient, easy to apply, fireproof, rotproof, offers no sustenance to vermin and is everlasting.



FOR MODERN ARCHITECTURE

GOOD DESIGN • RAPID ERECTION • STRUCTURAL STRENGTH

All three are essential for efficient post war planning
All three can be achieved by using "Holoplast" laminated structural plastic panels •

100 FOOT RUN OF OFFICE PARTITIONING CAN BE ERECTED IN 6 MAN/DAYS
complete with doors, glazing, skirting etc. •

Prefabrication technique can be exploited to the full so that the final erection can be
carried out with the minimum of disturbance to office staff working in the same building

Write for further particulars • Full technical service facilities available to assist architects
and builders in making the best use of this modern structural material •

HOLOPLAST LTD

Head Office and Works • New Hythe • Near Maidstone • Kent

London Office • 68 Victoria St • London S.W.1 • Telephone Victoria 9981

Authorized Distributors for the United Kingdom

DENNY, MOTT & DICKSON LTD	•	L. KEIZER & CO. LTD
GABRIEL, WADE & ENGLISH LTD	•	METROPOLITAN PLYWOOD COMPANY
GLIKSTEN PLASTICS	•	VENESTA LTD

C.M.43.



... by insulating **ONE** factory roof

As much as 600 tons of fuel can be saved in a year by insulating with Celotex cane fibre insulation the roof of a steel framed factory (100,000 sq. ft. of corrugated asbestos). The installation of Celotex, simply and easily effected by means of the Celotex Metal Fixing Systems, substantially reduces transmission heat losses in buildings of every description. And because it cuts fuel bills and reduces the capital charge of heating plant, Celotex soon pays for itself. The table below is based on Fuel Efficiency Bulletin No. 12 and gives general information on the fuel savings obtained by insulating steel framed roofs with Celotex. Our technical department will gladly calculate specific data for your individual needs.

invest in **CELOTEX** insulation

CONSTRUCTION	Uninsulated	Under-Purlin Insulation	Over-Purlin Insulation
Corrugated Asbestos Cement	1/4"	1/4"	1/4"
Corrugated Iron	22G	22G	22G
Celotex Insulating Board	-	1/2"	1"
Air Space/Purlins	-	4"	1/2"
Celotex Insulating Board	-	1/2"	1/2"
Thermal Transmittance 'U'	1.40	0.31	0.32
Fuel Consumption tons p.a.	7.7	0.3	1.7
Cost of Heating Plant. Cost £'s	88	94	19
Saving in Plant and Fuel due to Celotex Insulation %		78	79

CELOTEX LIMITED, NORTH CIRCULAR ROAD, STONEBRIDGE PARK, LONDON N.W.10

TRADE
FISHLOW
MARK

VITREOUS ENAMELLED LAVATORY BASINS

This 22" x 16" Lavatory Basin is made to British Standards Specification No. 1329, 1946, and is manufactured from 16 gauge Vitreous Enamelling Steel of the highest quality. It takes Standard Taps and Waste Fittings, and mounts on Standard Brackets.

- ★ UNBREAKABLE
- ★ BEST FOR FACTORIES, SHOPS
OFFICES & COUNCIL HOUSES
- ★ CHOICE OF FOUR COLOURS

Available in White
and the following
pastel shades :
Blue, Green, Pink
and Primrose ;
and also in
Stainless Steel.

FISHER & LUDLOW LIMITED BIRMINGHAM

SISALKRAFT for FLOOR CONSTRUCTION



THE supreme building paper. Reinforced, waterproof, pliable and clean. Of proven dependability in its many applications. Restricted in supply but ample in performance. Technical information on request.

SISALKRAFT
TRADE MARK

Sole Distributors
for British Sisalkraft Ltd.

J.H.SANKEY & SON, LTD.

ALDWYCH HOUSE, ALDWYCH, LONDON, W.C.2

Telephone: HOLBORN 6949 (20 lines) • Telegrams: BRICKWORK, ESTRAND, LONDON



Patient research, the finest of raw materials, and severe practical tests by men who understand the decorator's problems are the basis of the AW Group range of Decorative Finishes. The range is outstanding not only for its comprehensiveness — there are AW Group products for every decorating job — but for the perfect suitability of each Finish to its particular task. And because they carry the AW Group name, you can be sure that the high quality of these finishes is unvarying. Full details of these products will be supplied gladly on request by the Technical Information Department at Head Office

HARD GLOSS FINISHES	WILRAY APAC EVERESTOL
FLAT OR EGGSHELL FINISHES	SUNMATT SPRAYLITE APAC
WATER PAINTS & DISTEMPERS	DEZ DEXAPAC LUCERNAL

The above are some of the principal AW Group brands. In addition there are ranges of Metallic Paints, Primers, Undercoats and specialties offering complete coverage of decorating finish requirements.

THE AULT & WIBORG GROUP

Decorative and
Protective Coatings

FINISHES DIVISION

HEAD OFFICE : STANDEN ROAD, SOUTHFIELDS, LONDON, S.W.18. (Telephone : Putney 7133 10 lines)

THIS MODERN LIGHTING is designed for *you*



DRAWING OFFICE
GENERAL OFFICE
WORKSHOP

Mazdalux Fluorescent Fitting F.431

If your work falls into any of the categories listed, this MAZDA fitting will meet the special requirements of your work.

MAZDA FLUORESCENT LAMPS ARE ESSENTIAL IN MODERN BUSINESS

- 1 Because they give better light—light that lets the workers really see.
- 2 Because they give the same AMOUNT of light for half the current consumption—and everybody knows how electricity costs are mounting.
- 3 Because Mazda Fluorescent Lighting saves current, and the Government

are anxious to conserve every unit of electrical energy and every ounce of coal. In this way we can help to avoid cuts and blackouts by reducing the peak loads.

BTH LIGHTING ADVISORY SERVICE,
Bridle Path, Watford. Telephone :
Watford 7701/8.

Change to Fluorescent Lighting now — and be sure it's Mazda

MAZDA
LAMPS



MAZDALUX
FITTINGS

THE NATION'S LIGHT

M.4200A

The British Thomson-Houston Co. Ltd., Crown House, Aldwych, London, W.C.2.





Excuse us-

but the PRECISE type of Light Alloy Section for your PARTICULAR requirement will be found in the BIRMETALS Range.



BIRMETALS
(REGISTERED TRADE MARK)

BIRMETALS LIMITED }
BIRMABRIGHT LIMITED } WOODGATE WORKS • QUINTON • BIRMINGHAM 32

Compressed Asphalte for roads. Tar Paving for playgrounds.
 Tarmacadam for parks. Tar spraying. Mastic Asphalte
 for roads. Mastic Asphalte for roofing. "Valchrome" for
 coloured flooring. Mastic Asphalte for roads. Rolled
 Asphalte for roads. Tar spraying. Compressed
 Asphalte for Roads. Mastic Asphaltic for
 damp courses. Tarmacadam for parks. Rolled
 Asphalte for roads. Mastic Asphalte for
 roads. Tar spraying. Mastic Asphaltic for
 damp courses. Compressed Asphalte for roads.
 Tar Paving for playgrounds. Tarmacadam for parks.
 Mastic Asphalte for roads. Tar spraying.
 "Valchrome" for coloured flooring. Rolled Asphalte
 for roads. Mastic Asphaltic for damp courses. Tar
 spraying. "Valchrome" for coloured flooring. Tar
 paving for playgrounds. Mastic Asphalte for roofing.

VAL DE TRAVERS

FOR EVERY TYPE OF WORK WHERE ASPHALTE CAN BE USED

THE VAL DE TRAVERS ASPHALTE PAVING CO., LTD.

VAL DE TRAVERS HOUSE, 21-22 OLD BAILEY, LONDON, E.C.4.

Telephone: City 7001 (10 lines).

Telegrams: Traversable, Telex, London.

ASSOCIATED COMPANIES

A. C. W. HOBMAN & CO. LTD. • TARROADS LTD. • THE DIAMOND TREAD CO. (1938) LTD. • THE LONDON ASPHALTE CO. LTD.
 SICILIAN ROCK ASPHALTE CO. LTD. • UNITED LIMMER & VORWOHLER ROCK ASPHALTE CO. LTD. • THOS. FALDO & CO. (1929) LTD. • W. G. WALKER (GLASGOW) LTD.

BRANCHES

BIRMINGHAM • CANTERBURY • EXETER • GLASGOW • LINCOLN • LIVERPOOL • MANCHESTER • NEWCASTLE-ON-TYNE

NEWALLS

Sprayed LIMPET ASBESTOS



COUNCIL CHAMBER
BELFAST CITY HALL

The ceiling illustrated has been treated with Sprayed Limpet Asbestos to reduce reverberation, and shows the excellent finish which can be obtained by this method of acoustic treatment.

Sprayed Limpet Asbestos is used wherever a sound absorbent surface is required, and because of its fire-proof and vermin-proof qualities, it is especially suitable for use in Hospitals, Offices, Swimming Baths, and in other places where reverberation is excessive.

Newalls Sprayed Limpet Asbestos is also widely used for acoustic correction in Cinemas, Churches and other Auditoria.

Newalls Insulation Co. Ltd. maintain a fully equipped sound laboratory for the investigation of problems connected with the use of acoustic materials.



NEWALLS

Insulation Co. Ltd.

HEAD OFFICE: WASHINGTON, COUNTY DURHAM
A MEMBER OF THE TURNER AND NEWALL ORGANISATION.

Offices and Depots at: LONDON, GLASGOW, MANCHESTER, NEWCASTLE, BIRMINGHAM, BELFAST, BRISTOL and CARDIFF

Teamwork SPEEDS THE JOB...



The ability to carry out a job quickly and efficiently is characteristic of this firm. We are proud of the work being completed by our team of workers throughout the country.

20 MODERN FACTORIES, including one of the largest new factories in Great Britain.

BRABAZON RUNWAY. The $1\frac{3}{4}$ mile high grade concrete runway for the world's largest landplane air liner.

4 POST WAR SCHOOLS. Two of these schools were the first completed since the war.

100 NEW HOUSES are completed every week for local authorities.

OPENCAST COAL PRODUCTION, exceeding one million tons a year.

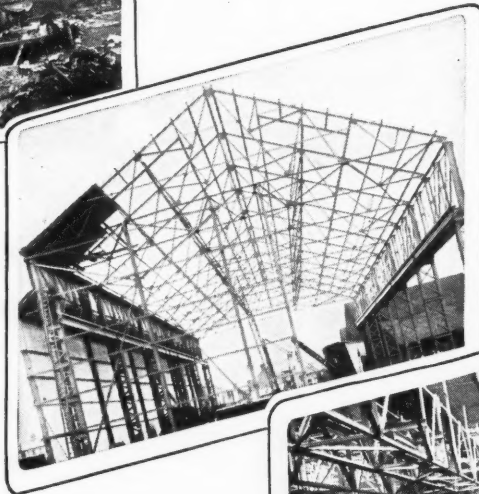


JOHN LAING & SON LIMITED

LONDON NW7 also at Carlisle and Johannesburg · BUILDING AND ENGINEERING CONTRACTORS



Out of Chaos



COMES ORDER



and Progress

The first photograph depicts the result of enemy action when a fly-bomb fell on June 20th, 1944. Many thousands of square feet of buildings were smashed and valuable plant and machinery damaged.

The licence granted for rebuilding at the end of 1946 provided that all the work was to be done by our own labour. To accomplish this and at the same time keep up full production from our works was no easy task.

The second picture shows steelwork for the first 60ft. span being erected.

The third is an interior view looking across the two 60ft. spans of the completed shop and clearly shows the two 10-ton overhead cranes in action.

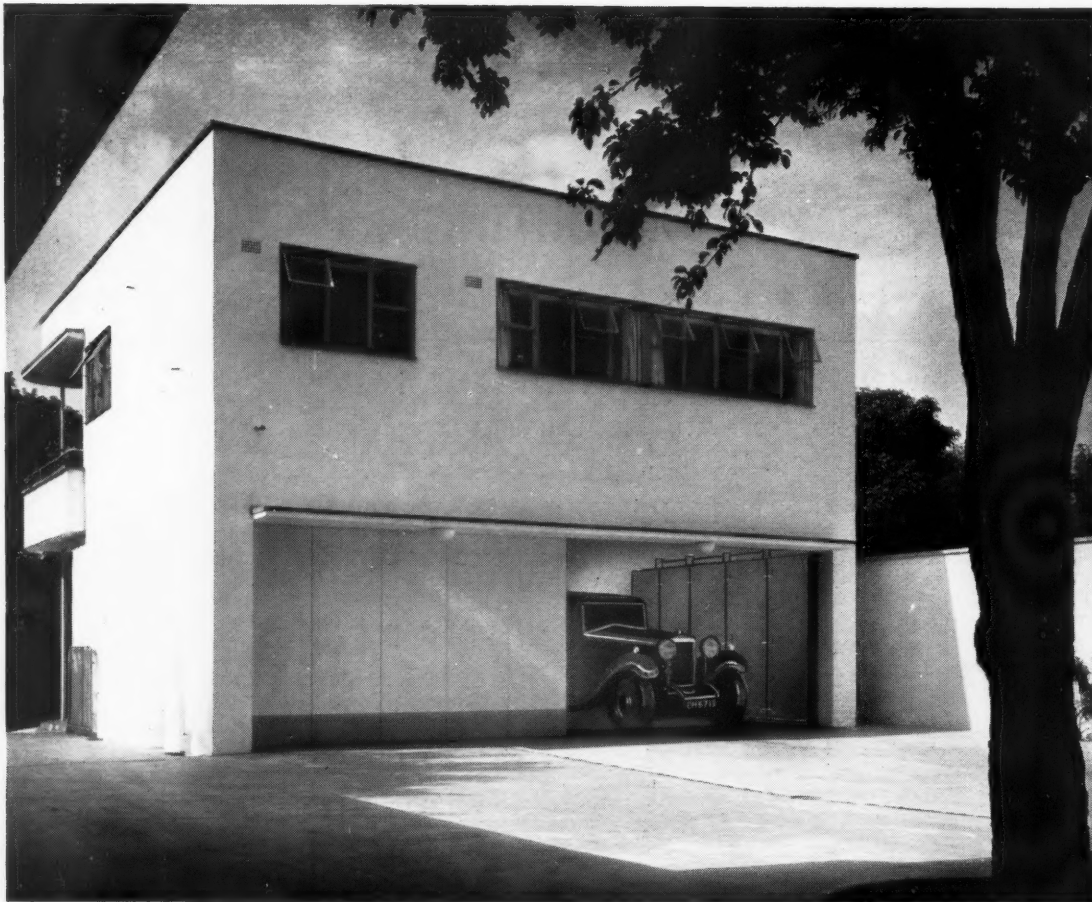
Palmers are proud to record this achievement which reflects the greatest credit on their staff and workpeople whose whole-hearted co-operation made this possible.

T. W. PALMER & CO. MERTON ABBEY LTD.
CHURCH ROAD, MERTON ABBEY, LONDON, S.W. 19

Telephone : MITCHAM 2966

Telegrams : PALMERS MITCHAM 2966

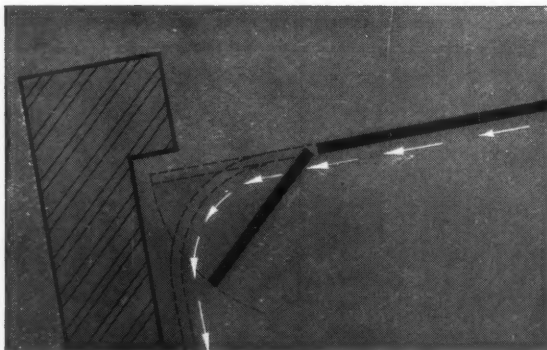
STEEL FRAMED BUILDINGS, STEEL ROOFS, STANCHIONS, LATTICE AND COMPOUND-PLATE GIRDERS, LIGHT BRIDGE WORK, FIREPROOF DOORS, WROUGHT IRON FENCING, GATES, BALUSTRADING, FIRE ESCAPE STAIRS, HANDRAILING, AND GENERAL STEEL AND IRONWORK.



"Miramont," Kingston, Surrey.

Architect: E. Maxwell Fry, F.R.I.B.A.

**ONE OF OVER 100,000
"TANGENT" SLIDING DOORS**



The fact that there are so many "Tangent" doors still giving satisfactory service after 20 or more years is no accident. Nor is it due only to the high quality of Henderson gear. Our Drawing Office service and trained technical representatives, who confer with the architect and visit the site, ensure that correct gear is accurately prepared for each job.

May we reserve you a copy of our *New Information Volume No. 48*, which contains diagrams, photographs and complete specification data.

Henderson GEAR FOR ANY DOOR, PARTITION OR WINDOW THAT SLIDES

P. C. HENDERSON LIMITED • TANGENT WORKS • BARKING • ESSEX



TRAFALGAR DAY 1948

Scene at the opening of the memorial fountains to,
and unveiling of the memorial busts of,
Admirals of the Fleet Lord Jellicoe and Lord Beatty

by

H.R.H. the Duke of Gloucester

Architect : Sir Edwin Lutyens, R.A.

Sculptors : Charles Wheeler, R.A.
William McMillan, R.A.

General Contractors to the Ministry of Works

HOLLOWAY BROTHERS
(LONDON) LIMITED

Building and Civil Engineering Contractors

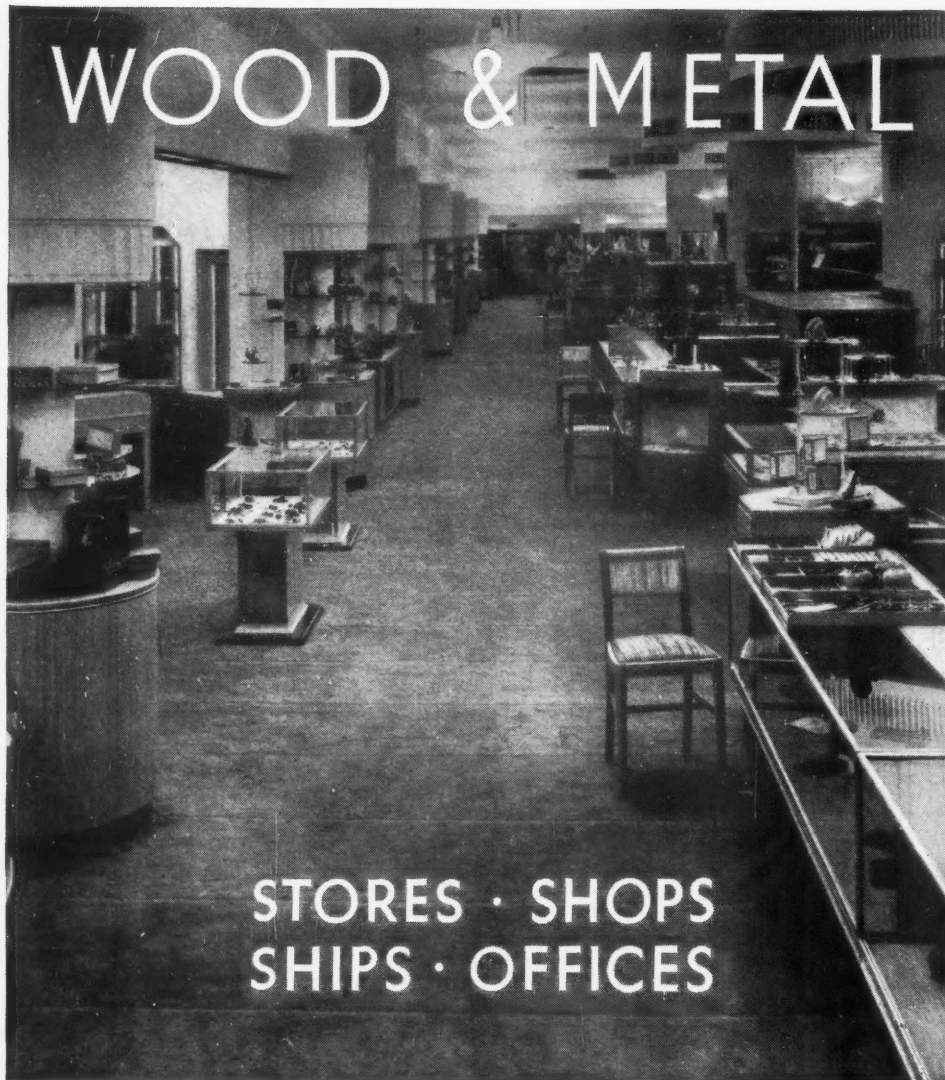
MILLBANK

WESTMINSTER

*(at whose 'Nine Elms Stone Masonry Works' the Portland Stone for the new inner basins
of the Fountains was prepared)*

Craftsmen in

WOOD & METAL

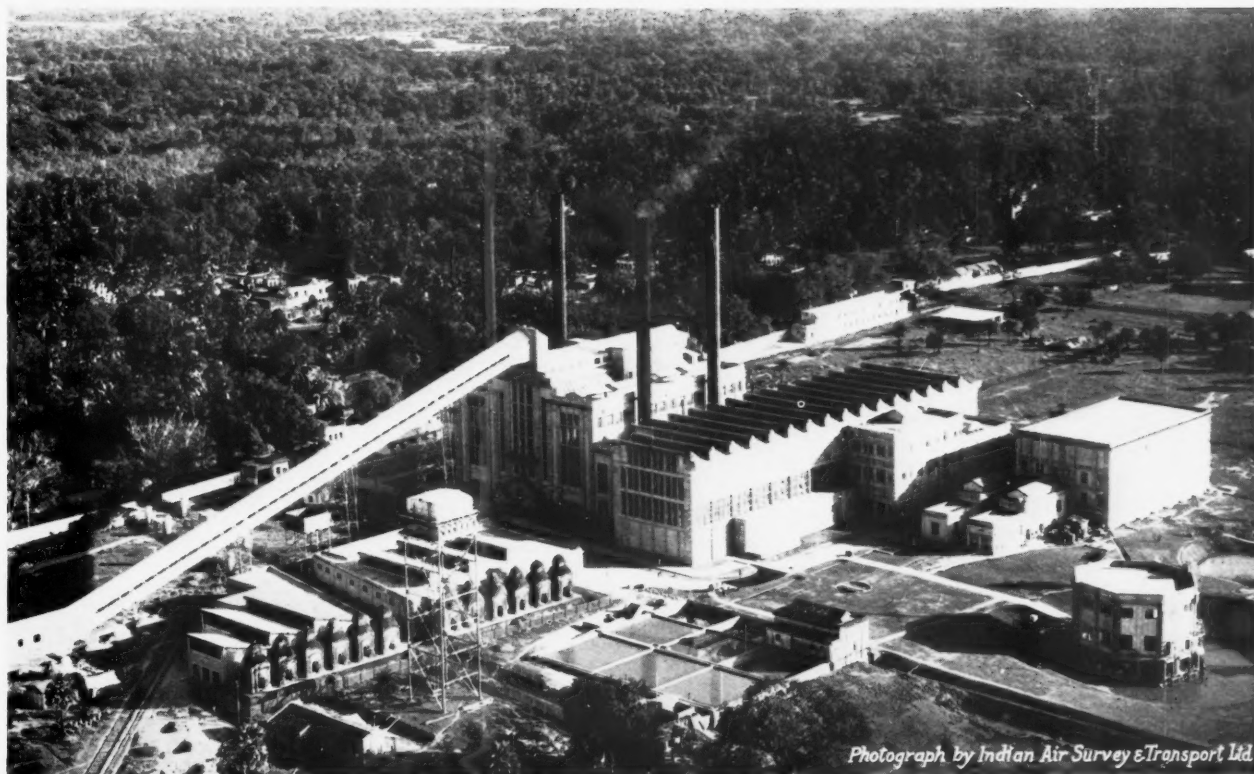


STORES · SHOPS
SHIPS · OFFICES

GEORGE PARNALL

AND COMPANY LIMITED

4 BEDFORD SQUARE, LONDON, W.C.1

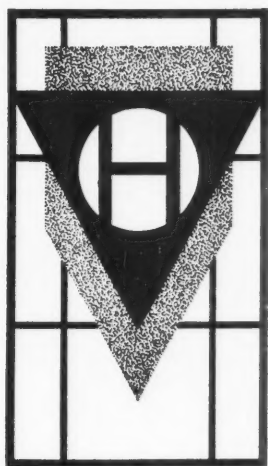


MULAJORE GENERATING STATION, CALCUTTA, INDIA
BUILT IN 1939 AND NOW BEING EXTENDED. *The Calcutta Electrical Supply Corporation Ltd. (Incorporated in England)*

HOPE'S

HOT-DIP GALVANIZED

WINDOWS PATENT GLAZING GEARING



HENRY HOPE & SONS LTD., SMETHWICK, BIRMINGHAM, & 17 BERNERS ST., LONDON, W.1



A Metrovick Infra Red Plant fitted with 216 250w. Metrovick Industrial Reflector Type Lamps.

This Infra Red Plant, installed at the Works of Messrs. T. Crompton & Sons Ltd., Ashton-in-Makerfield, has enabled them to reduce the paint stoving time of their week's output of door locks from 5 to 1½ days.

Switch to
**METROVICK
INFRA RED**

METROPOLITAN-VICKERS ELECTRICAL CO. LTD., NUMBER ONE KINGSWAY, LONDON, W.C.2

S/1802

GOOD BRICKS

ALWAYS LOOK GOOD!



Accrington "Nori"
Wirecut Rustics

So many variations of colour and texture are available in Accrington "Nori" Bricks that little difficulty need be experienced in securing practically any desired result. And whichever is selected, you may rest assured that, as the years roll on, the face of the building will always be a credit to those who planned and built it.

The durability of Accrington "Nori" Bricks is a *known* quantity.

Full information and samples upon request.

ACCRINGTON BRICK & TILE CO.,
LTD.
ACCRINGTON

Telephone Accrington 2684

**ACCRINGTON
"Nori" BRICKS**

OYEZ!



WHEREAS the following eight companies, prominent in the British Lead Industry, have hitherto carried on business under their individual names, to wit:—

The Cookson Lead and Antimony Company Ltd.,

Locke, Lancaster and W. W. & R. Johnson & Sons Ltd.,

Walkers, Parker & Company Ltd., Foster, Blackett and

James Ltd., (Lead Departments only), The Librex Lead

Company Ltd., The London Lead Oxide Company Ltd.,

A. T. Becks & Company Ltd., The Oidas Metals Company,

Ltd. *ALBEIT* these names are honourable names, proudly

borne (in four cases since the distant eighteenth century).

NEVERTHELESS, insomuch as these said companies

have for many years worked together in concert, as members of a group, for the better disposal of their joint knowledge and experience, the better provision of their customers and the better service of British Industry as a whole... *BE IT KNOWN* that from the 1st day of January, 1949, all eight companies will cease to trade under their separate titles, and will henceforth share the single name of

ASSOCIATED LEAD

MANUFACTURERS LTD.
LONDON — NEWCASTLE — CHESTER





**DECORATIVE
PLASTIC TILED FLOORING**

Attractive range of colours

The Limmer & Trinidad Lake Asphalt Co. Ltd.
Steel House, Tothill Street, Westminster, S.W.1. Telephone: Whitehall 6776



*The Modern
Idiom*

Picasso may paint "modern" pictures, but, according to Gertrude Stein "to calm himself in his daily living he wishes to live with the things in the daily life of the past." Does the "modern" interior suit the "modern" mind?



Best and Lloyd Limited

Head Office and Works: Wattville Road, Handsworth, Birmingham 21 • Specialists in Electrical Illumination



Photograph by courtesy of NATIONAL Plastics Ltd.

.... so they installed

MOULDEX Rubber FLOORING

NATIONAL Plastics Ltd., 37 Portman Square, London, W.1, wanted a flooring that was quiet underfoot, hardwearing and attractive. So they installed MOULDEX Rubber Flooring.

MOULDEX Rubber Flooring Tiles, precision hand-fitted on the site, are not subject to buckling or blistering. Worn or uneven sub-floors can be made good with MOULDEX Rubber Plastic Underlay. This, screeded over the existing sub-floor to level it off, also assures perfect adhesion between flooring and sub-floor.

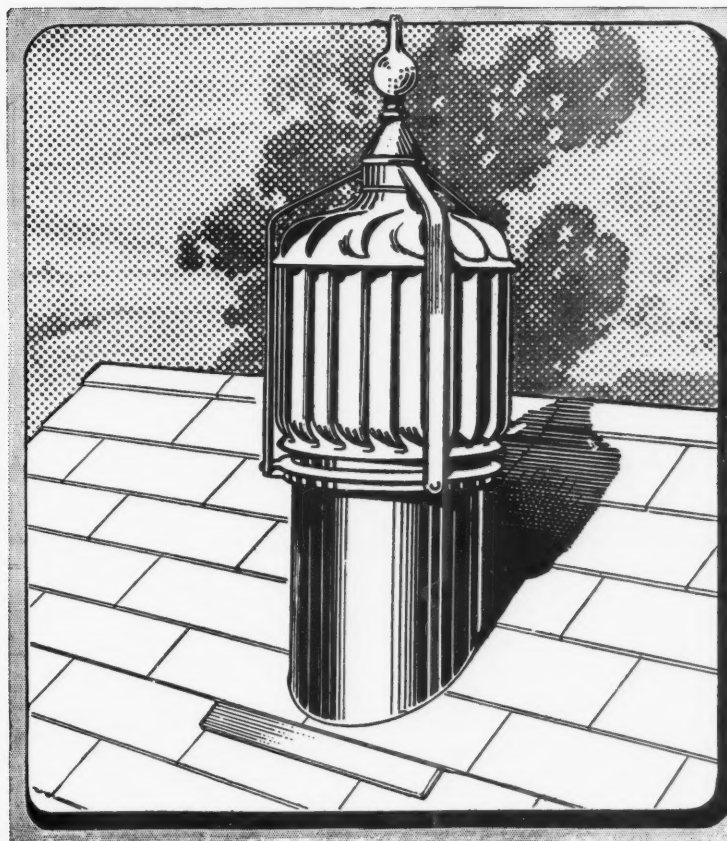
MOULDEX Rubber Flooring is available in several forms—Tiles in three sizes and thicknesses—Continuous lengths—Interlocking Tiles. May we assist you in your flooring problems?



**BRITISH
MOULDEX
RUBBER
Co., Ltd.**

140 PARK LANE W.1

Telephone: MAYfair 5821/2,3,4



TO THE ARCHITECT-SURVEYOR AND BUILDER

**Yours the problem—
Harveys the answer!**

Whenever the question of "where to get" Ventilators arises—remember Harveys. For Harveys make the long-established "Harco" self-acting ventilator that ensures effective draught-free ventilation for any type of building—Hospital, School, Garage, Workshop, Hostel, etc. Our illustration shows "Harco" Ventilator No. 282 but this is only one of a very wide range of patterns and sizes. Get all your supplies from your local Builders' Merchant. For full particulars write for catalogue A.R. 481.

Harvey

**G.A. Harvey & Co. (London) Ltd.
Woolwich Rd. London, S.E.7**

*You are always RIGHT
when you specify—*

RAWLPLUG FIXING DEVICES

The vague instruction "Provide and fix" can lead to unsatisfactory work. By specifying the use of Rawlplug fixing devices you ensure strong permanent fixings, carried out with the minimum of time, labour and tools. There is a Rawlplug fixing device for every fixing job. Here are a few from the complete range.

RAWLPLUGS. The universally accepted fixing for use with all sizes of screws. Invaluable for fixing electric, gas or sanitary fittings, cables, fuse boxes, machinery, piping, wiring etc. The No. 28 size will withstand a direct pull of 4 tons.

RAWLBOLTS. For all bolt fixings. It is a dry fixing which requires no grouting. Heavy machinery can be fixed in a few minutes and put into use immediately after fixing.

Available in 2 types—Loose Bolt and Bolt projecting in a wide range of sizes from $\frac{1}{4}$ " to 1" dia. Whitworth thread.

For THIN MATERIALS

For fixings to all kinds of hollow partitions, wall-boards, laminated and insulated boards, hollow bricks and tiles. Rawlplug Gravity Toggles for walls, Spring Toggles for ceilings, Rawlanchors for permanent tapped fittings. Sizes for $\frac{1}{8}$ ", $\frac{3}{16}$ " and $\frac{1}{4}$ " Whitworth Screws.

Free testing samples sent on receipt of a request on your business letter heading.

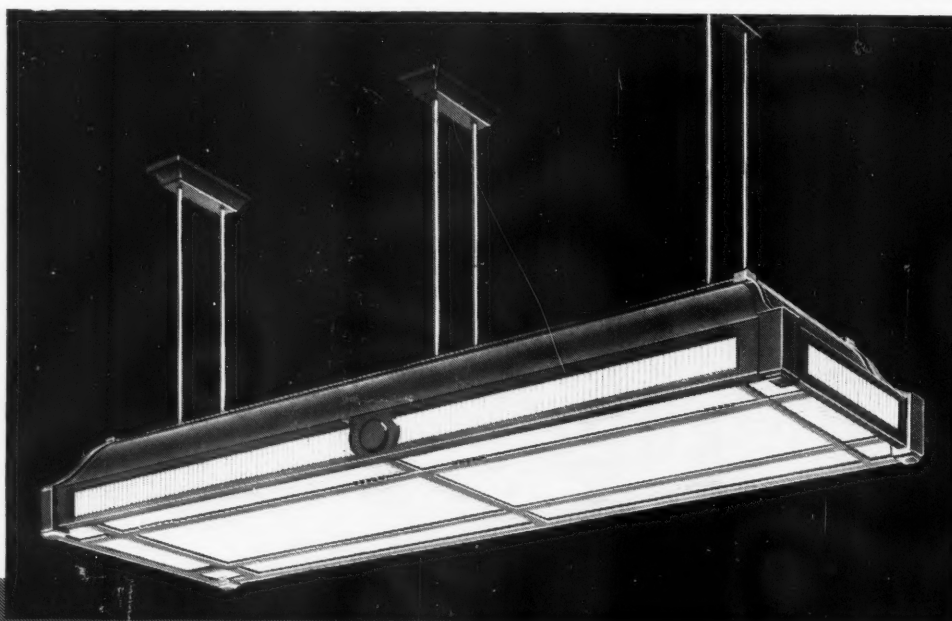


THE RAWLPLUG COMPANY LIMITED, CROMWELL ROAD, LONDON, S.W.7

PENDANT for
Fluorescent Lamps
by
HARCOURTS

NO. P122.2 Pendant Fitting for 2 or 3 5ft. 0in. Fluorescent Lamps with channel along top for control gear. Constructed of angle and sheet metal. Finished Bronze Spray. Glazed in sides and bottom with ribbed-surface water-white glass. Hinged base panels for access to lamps.

Write for complete List H.L.115



Harcourts


ARCHITECTURAL LIGHTING

HARCOURTS LIMITED · STANHOPE HOUSE · NO. 1 KEAN ST. · LONDON · W.C.2

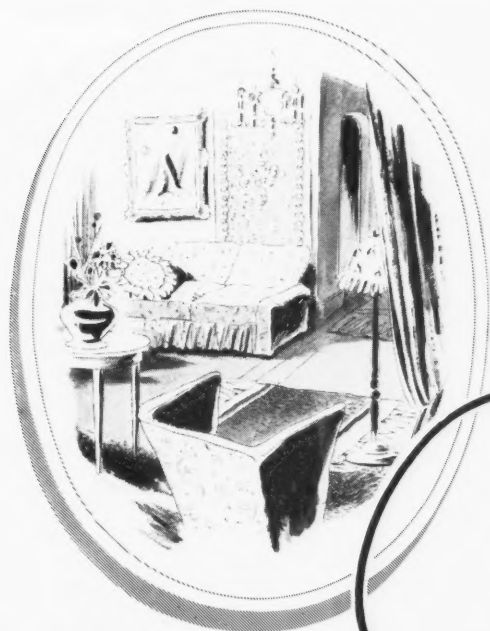
The name which best stands for the very best in INDUSTRIAL and DECORATIVE FLOORS and WALL SURFACES of all kinds!

PRODORITE LTD.

ESTABLISHED 1927 21 YEARS



Head Office and Works :
WEDNESBURY STAFFS.
 Telephone : 0284 (5 lines)
 London Office :
ARTILLERY HOUSE
ARTILLERY ROW S.W.1
 Telephones : 1.3BEY 1547-8



**"THE WEDDING OF BEAUTY
 WITH EXCELLENCE"**

RAYON BROCADES, COTTON VELVETS, FOLKWEAVES,
 FURNISHING POPLINS, PRINTED LINENS,
 & SCREEN PRINTED RAYON SATINS.

*Apple Tree
 Fabrics*

Send for Patterns and Prices - they
 will increase your turnover and reputation.

WM. EYRES & SONS LIMITED HARRISON WORKS, OTLEY, YORKS, ENGLAND

n.d.h



The Modern Way

Following intensive research and practical tests, this efficient and labour-saving device is now available for general use in connecting lead pipes to lead pipes and lead pipes to iron pipes of water supplies, gas supplies and waste pipes.

- 1 Reduce plumbing costs and the time in which joints can be made.
- 2 Even in almost inaccessible places joints can be effectively fitted.
- 3 Avoid damage which could be caused by use of blowlamp to pipes, woodwork and wall decorations.
- 4 Specially recommended wherever heat and flames are dangerous.

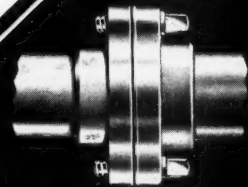
Send today for a Price List and Instructional Leaflet.

PATENT NO.
598711

GRIPROSS

FOR LEAD PIPE COMPRESSION JOINTS

ZERROSS (Engineers) Ltd., 76, BROOK ST., LONDON, W.1 Telephone MAY 8311/2



THE GREAT COMFORT ABOUT PEL NESTING CHAIRS-



IS THAT THEY CAN BE SET OUT IN A FEW MINUTES-



AND TAKE UP NEXT TO NO SPACE IN STORAGE!

When seats are needed, these Pel Nesting Chairs provide everything you could ask for in comfort and good looks. But when it's space you want, they rise so well to the occasion that a stack of 20 occupies only 5 sq. ft. of floor space! The high quality steel tubing gives great strength with the minimum of weight, makes for easy handling and a very long hard-wearing life. Inevitably, these days, there's a priority list for Pel Nesting furniture. But let us know your needs and we will tell you how soon we can help.

A  PRODUCT



Made by PEL LTD. • OLDBURY • BIRMINGHAM

London Office: 15 Henrietta Place, W.1. Tel: Welbeck 1874

T.B. 4



Patent No. 344159

Model RP6

PEL

NESTING CHAIRS



Meico CATHODE Lighting

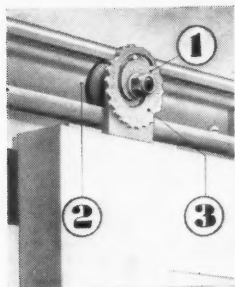
As applied by Meico,

*Cold Cathode Lighting is the ideal illumination for
Factories, Mills, Workshops, Stores and Restaurants.*

*We will gladly send you fullest information
on request*

Micramatic Electrical Instrument Co. Ltd., Congleton, Cheshire. Tel.: Congleton 655 (5 lines).

Introducing KING "Homestic" Sliding Door Gear



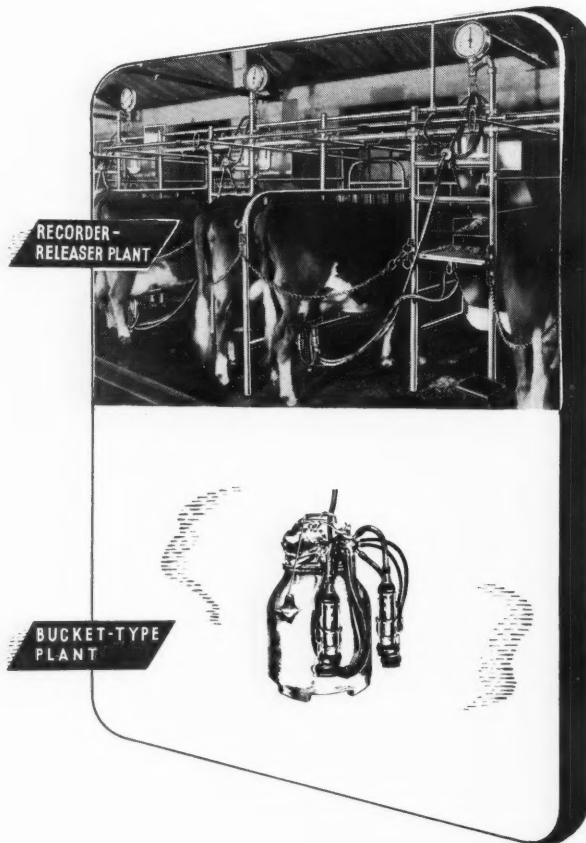
1. Door trolleys are fitted with a patented device giving a height adjustment of $\frac{1}{2}$ in.
2. King Homestic Track is of light alloy; completely rustless and supplied in standard lengths.
3. Trolley is designed to give smooth easy running and long life. Roller fitted with self-lubricating bush.

- EASY TO FIX
- NO MAINTENANCE
- SMOOTH and SILENT
- MODERATE COST
- READILY AVAILABLE

WRITE FOR ILLUSTRATED FOLDER

GEO. W. KING LTD., D.G.C. WORKS, HITCHIN, HERTS.

First choice for modern dairies . . .



FULLWOOD

THE MOST EFFICIENT
MILKING MACHINE

STANDARD LAYOUTS AND PLANS AVAILABLE TO ARCHITECTS

For full particulars apply

***R. J. FULLWOOD & BLAND LIMITED**
ELLESMERE, SALOP, & 31 BEVENDEN STREET, LONDON, N.1

*No connection with any other British or Foreign Manufacturers of Milking Machines.

.. electrical installations—

E. M. TATTON

& CO.

ELECTRICAL ENGINEERS & CONTRACTORS

TEL. CHISWICK 4125 & 2066

444 HIGH ROAD
LONDON W.4

GARDENS IN THE MODERN LANDSCAPE

by CHRISTOPHER TUNNARD

Associate Professor City Planning, Yale University

second edition, revised

Professor Tunnard traces the history of the garden in a way that shows its relation to life and landscape, and against this historical background he indicates how modern conceptions of town and countryside could give birth to a new conception of landscape and garden planning.

Professor Tunnard has spent some years studying and teaching landscape architecture in America, and has therefore been able to add to this second edition of his book a selection of illustrations of

modern American gardens. A note on 'The Modern Garden' by Dean Hudnut of Harvard University has also been added, together with a series of annotated illustrations of plants suitable for use with architecture which originally appeared in THE ARCHITECTURAL REVIEW.

The book contains 184 pages including over 190 photographs, prints, drawings and plans. Its size is 9½ ins. by 6½ ins., and it is bound in cloth.

Eighteen shillings and sixpence, postage eightpence.

THE ARCHITECTURAL PRESS

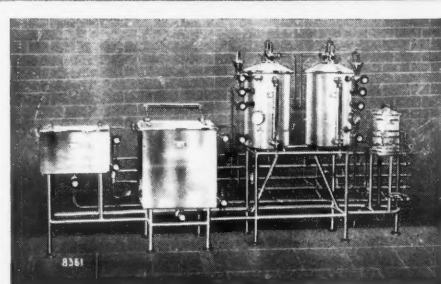
9-13 Queen Anne's Gate, S.W.1

MANLOVE'S HOSPITAL EQUIPMENT

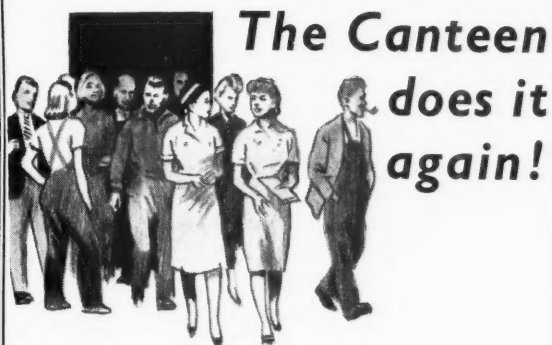
SINGLE UNITS
OR
COMPLETE
INSTALLATIONS.

STERILIZERS
DISINFECTORS
INCINERATORS

LAUNDRY
MACHINERY



**MANLOVE
& CO. Allott LTD.**
ENGINEERS LONDON OFFICE: 41 & 42 PATERNOSTER ROW, W.C.2
NOTTINGHAM



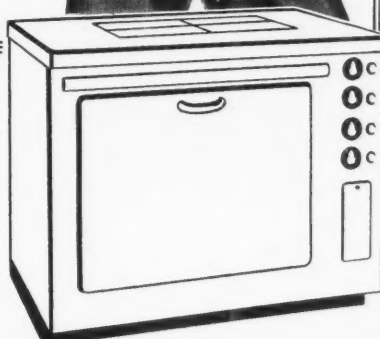
**The Canteen
does it
again!**

All ready now for the afternoon's work. So many hearty appetites thoroughly and quickly satisfied—thanks to the Creda heavy duty equipment in the kitchen

Clean, safe and economical, electric cooking keeps the kitchen as fresh as a living room and seals all the nourishing juices in the food. Add these advantages to the Creda traditions of reliability and you have the recipe for success in large scale catering



for Hotels, Restaurants,
Canteens, Schools and
Hospitals



Creda

**ELECTRIC
COOKING
EQUIPMENT**

SIMPLEX ELECTRIC COMPANY LIMITED OLDBURY BIRMINGHAM & BRANCHES
A COMPANY

HOPTON -WOOD

The British Marble

**NOW AVAILABLE
in
large quantities
for early delivery**

A task of two years—the remodelling of the Hopton-Wood block quarry—has been completed. Large deposits of this warm, creamy marble have been laid bare, and new roads and railways constructed for its conveyance. It is now available in large quantities for early delivery.

★ *Hopton-Wood is a registered trade mark.*

THE HOPTON-WOOD STONE FIRMS LTD.

Members of the British Stone Federation

25, WHITEHALL, LONDON, S.W.1.

QUARRIES AND WORKS: WIRKSWORTH, DERBYSHIRE

CROFT ADAMANT

HYDRAULICALLY PRESSED



ART AND TERRAZZO FINISHES
IN ATTRACTIVE COLOURS

Your enquiries are invited

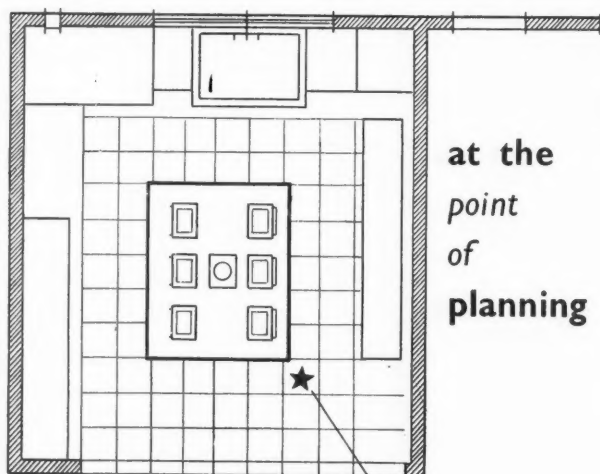
CROFT GRANITE, BRICK & CONCRETE CO. LTD.,

CROFT, Near LEICESTER. Tel.: Narborough 2261-2-3

London: 7, Victoria Street, Westminster, S.W.1. Tel.: ABBey 4802

Branch Office and Works: West Bank, Widnes. Tel.: Widnes 2656-7

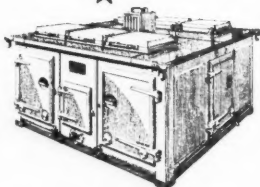
Prestatyn, Flint. Telephone: Prestatyn 715



at the
point
of
planning

install an **ESSE** major

The heart of any Kitchen plan is The Cooker and the right type of Cooker is vital today. Real fuel economy is only one of the reasons why ESSE Major Heat Storage Cookers have been so widely installed in canteens, hospitals, schools and convents etc. Full details (including the other reasons) gladly given on request.



THE ESSE COOKER COMPANY
(Proprietors Smith & Wellstood Ltd Est 1854)
Head Office & Works: Bonnybridge, Scotland
Advisory Department: 46 Davies St, London, W.1

Airmaster

THE PERFECT AIR DIFFUSER

WHEN FITTED TO BOTH
SUPPLY AND EXTRACT PLANTS

*can provide
120 air changes
an hour*

Send for illustrated Booklet

**FAIRITT ENG. CO., 49, Guildhall Bldgs., Navigation St.
BIRMINGHAM 2.** Telephone MID 1477

Stanley Topping

STANLEY TOPPING, F.R.B.S., A.C.S.E., R.R., A.R.A.S.W.

PLUMBERS: SANITARY & HEATING ENGINEERS

among recent contracts,

- **NUFFIELD CENTRE, ADELAIDE STREET, LONDON, W.C.2**
Architects: Arcon Ltd., Piccadilly, W.1
Installation of drainage, sanitation, domestic plumbing, sanitary fittings & kitchen equipment
- **CUNARD SHIPPING COMPANY, LOWER REGENT STREET, LONDON, W.1**
Architects: Messrs. Willink & Dodd, Liverpool
Installation of drainage, sanitary plumbing, central heating and hot and cold water system
- **MESSRS. J. STONE & COMPANY, DEPTFORD & CHARLTON**
Architect: R. S. Batstone Esq., L.R.I.B.A.
Installation of conveniences and ablution accommodation
- **HENRY SERVENTI LTD., LONDON, W.1**
Installation of plumbing and sanitary work in a number of high-class hairdressers' saloons in London and the provinces

**561 WATFORD WAY
LONDON, N.W.7**

PHONE: MILL HILL 4600

BUILDING GOOD HOUSES



visit the Building Science
EXHIBITION

at the

SCIENCE MUSEUM LONDON



Open until Friday, December 31, 1948

Weekdays 10 a.m. — 6 p.m.

Sundays 2.30 p.m. — 6 p.m.

TRUMEK

WASHERLESS

WATER TAPS

Unnecessarily heavy water waste, maintenance, and fuel costs are common in large building schemes through the presence of faulty valves. Material savings can be effected by the use of TRUMEK fittings. Simple and sound mechanical design, coupled with exceptional finish and styling, should recommend their use to Architects.

Basin - Bath - Bib - Press Taps

TRUMEK LIMITED

191-3 London Road, Kingston, Surrey



STRAMIT
in use...

a Works partitioning of STRAMIT

Thickness—2". Standard sizes—8, 9 and 10 ft. x 4 ft. Other sizes cut to order. Licence free. Aluminium sections to facilitate speedy and rigid erection of Stramit are also available, free of licence.

The use of timber is eliminated by this form of construction.

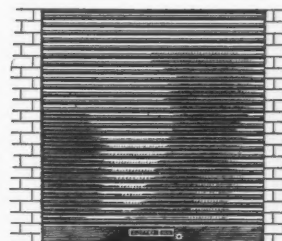


For further particulars apply to your nearest Lloyd Board Distributor, or to

BOWATERS BUILDING BOARDS LTD.,
15 Portman Street, W.1. Tel.: WEL. 8527



the bigger



the better

There are good reasons for installing a Brady Shutter on a small serving hatch. There are bigger and better reasons for using Brady Shutters on the really big jobs . . . garages, works, or warehouse entrances, and so forth. Speed of operation, greater security, less waste of space. These, added to the reputation and service behind the name, are reasons in every case, large or small, for specifying



shutters

and lifts

G. BRADY & CO. LTD., ANCOATS, MANCHESTER, 4
LONDON: New Islington Works, Park Royal, N.W.10 Tel.: COLlyhurst 2797-8
BIRMINGHAM: Rectory Park Road, Sheldon 8 and at Montreal, Canada

just published

the modern FLAT

by F. R. S. YORKE, F.R.I.B.A. and FREDERICK GIBBERD, F.R.I.B.A.

second edition, revised

The design of flats has produced a type of building peculiar to our own era and without precedent in the architecture of the past; indeed the 'flat' building is an international contribution to modern architecture. The purpose of this book is to survey the position of the new type of flat in its relation to social requirements, to illustrate the evolution of its plan, and to bring together a series of carefully chosen examples built in recent years by well-known architects in the following 16 countries :

Argentina, Belgium, Czechoslovakia, Denmark, England, France, Germany, Holland, Hungary, Italy, Morocco, South Africa, Spain, Sweden, Switzerland and the United States.

The illustrations include scale plans, photographs of exteriors and interiors, details, diagrams and tabulated information.

In each of these countries the building of blocks of flats is governed by local social conditions and building regulations, and the result is a variety of planning and design well worthy of study.

This second and revised edition contains 208 pages, with over 590 half-tone and line illustrations, and includes 34 new examples, as well as 37 pages devoted to a fully illustrated introduction. The size of the book is 11½ ins. by 8½ ins. and it is bound in cloth.

Price: Thirty-five shillings, postage elevenpence.

THE ARCHITECTURAL PRESS

9-13 Queen Anne's Gate, S.W.1

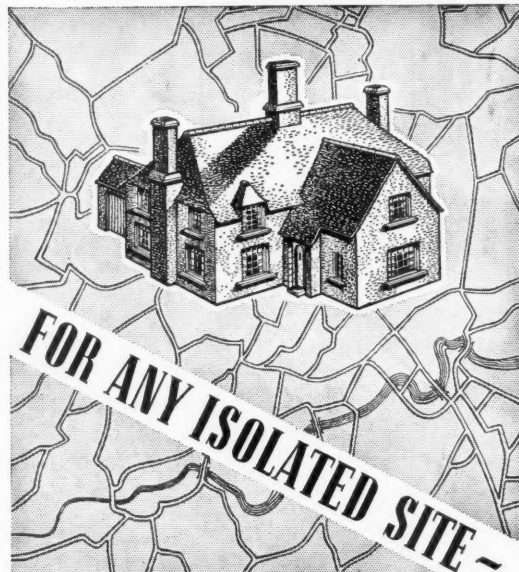
The Easy Way TO INVEST MONEY

Buy National Savings Certificates the Bank way—it is simple, automatic and without any additional charge to you. You just sign the Special Banker's Order form which your Bank Manager can now give you, authorising either a single purchase of National Savings Certificates, or a regular monthly investment. That is all you have to do—and with a stroke of the pen you will have helped to secure your own future, and your country's prosperity.

You can now hold 1000 10/- units of the new Certificate, and in ten years this £500 will have grown to £650 free of tax. Secure for yourself this profitable gilt-edged investment by calling on your Bank Manager.

SAVE — The Bank Way

Issued by the National Savings Committee



Whether it is a roadside café, domestic science block canteen or factory, Calor Gas offers you a complete gas installation for cooking, hot water, heating and lighting. It has all the advantages of mains gas and saves the cost of long distance piping.

Can Calor Gas help you? Write to :—

'CALOR' GAS

(DISTRIBUTING) Co. Ltd., Belgrove House, Belgrove Street, W.C.1.



TRADE WITH CANADA

Enquiries regarding Trade with Canada are warmly welcomed and should be addressed to:

R. Douglas Roe, Commercial Secretary (Timber)
Office of the High Commissioner for Canada,
Canada House, Trafalgar Square, London, S.W.1

PLAN NOW TO ATTEND THE CANADIAN
INTERNATIONAL TRADE FAIR, TORONTO, IN 1949

SEWAGE PURIFICATION for Country Houses



Installation for a Housing Scheme

Please write for Booklet 45

TUKE & BELL LTD.

Sewage Specialists

1 Lincoln's Inn Fields
London, W.C.2

Works: Lichfield, Staffs.

Tucker

*the name to remember
when you are thinking
of installing anything*

Electrical

Tucker
Installations Ltd.

79, Eccleston Square,
London, S.W.1. Victoria 9161 (6 lines)

MANUFACTURERS OF THE FOLLOWING CABLES:

- V.I.R. Taped, Braided and Compounded.
- V.I.R. Lead Sheathed.
- V.I.R. Tough Rubber Sheathed.
- V.I.R. and Armoured.
- V.I.R. Lead Sheathed and Armoured.
- P.V.C. Insulated, Braided and Compounded.
- P.V.C. Insulated and Sheathed.
- P.V.C. Flexibles.
- T.R.S. Flexibles.
- Cotton and Silk Flexibles.
- Workshop Flexibles.
- Trailing Cable.
- Welding Cable.
- H.S.O.S. Cable.

Page 2

"Good Cables today — reduce trouble tomorrow"

GENERAL CABLES

THE GENERAL CABLE MANUFACTURING CO. LTD.,
LEATHERHEAD, SURREY

Telephone: Leatherhead 3021-4 Telegrams: "Isolde," Leatherhead

Depots at: 201/206, Newhall Street, Birmingham 54a, Newton Street, Manchester 55/63, Washington Street, Glasgow, C.2

Service to Architects



ASPINALLS (PAINTS) LTD., SUPPLY
SERVICE FIRST-PRACTICAL DECORATIVE
SCHEMES AND PERSPECTIVE DRAWINGS
WITH PROFESSIONAL ADVICE.
THEIR DECORATIVE MATERIALS ARE
OF COURSE, OF WORLD WIDE RENOWN

ASPINALLS (PAINTS) LIMITED
CARLETON, SKIPTON, YORKS. Phone: Skipton 548/9

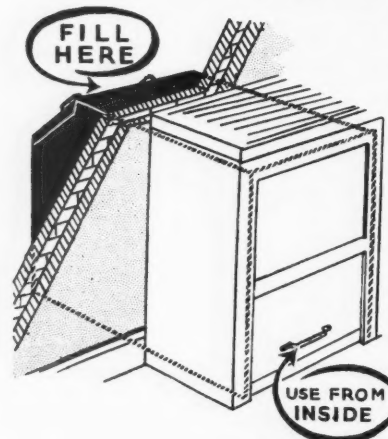
n.d.h.

ALPHABETICAL LIST TO ADVERTISERS

	PAGE		PAGE		PAGE
Accrington Brick & Tile Co., Ltd.	lxvii	English Joinery Manufacturers' Association	lxli	Newalls Insulation Co., Ltd.	lxvii
Aidas Electric, Ltd.	liv	Eyres, Wm., & Sons, Ltd.	lxvii	Newman, William, & Sons, Ltd.	lxvii
Aluminium Union Ltd.	vi	Fairitt Engineering Co.	lxvii	Newton Chambers & Co., Ltd.	iv
Ascot Gas Water Heaters, Ltd.	lxvii	Fenning & Co., Ltd.	ii	Northern Aluminium Co., Ltd.	—
Aspinalls (Paints) Ltd.	lxvii	Fibreglass, Ltd.	iv	Palmer, T. W., & Co., Ltd.	lxvi
Associated Lead Manufacturers, Ltd.	lxviii	Finch, B., & Co., Ltd.	lxiv	Parnall, George, & Co., Ltd.	lxv
Ault & Wiborg, Ltd.	lx	Fisher & Ludlow, Ltd.	lxviii	Pel, Ltd.	lxviii
Austin Veneer Panel Co.	xxx	Flexo-Plywood Industries, Ltd.	—	Pilkington Bros., Ltd.	xxxvii
Best & Lloyd, Ltd.	lxviii	Forrest, George, & Son, Ltd.	—	Pollard, E., & Co., Ltd.	xxxix
Birmetals, Ltd.	lxii	Franki Compressed Pile Co., Ltd.	—	Prodorite, Ltd.	lxvii
Birmingham Guild Ltd., The	lxv	Froy, W. N., & Sons, Ltd.	xx	Rawlplug Co., Ltd.	lxvii
Booth, John, & Sons (Bolton) Ltd.	xi	Fullwood & Bland, Ltd.	lxviii	Redpath Brown & Co., Ltd.	—
Boulton & Paul, Ltd.	xvii, xxxviii	General Cable Manufacturing Co., Ltd.	lxviii	Reynolds Rolling Mills, Ltd.	309
Bowaters Building Boards, Ltd.	lxviii	Guest Keen & Nettlefolds, Ltd.	lxviii	(See T.I. Aluminium Ltd.)	—
Braby, F., & Co., Ltd.	xxxiii	Hall, John, & Sons (Bristol & London), Ltd.	lxviii	Sadd, John, & Sons, Ltd.	xxxvi
Brady, G., & Co., Ltd.	lxviii	Harcourts, Ltd.	lxvii	Sanderson, Arthur, & Sons, Ltd.	312
Bratt Colbran, Ltd.	xv	Harvey, G. A., & Co. (London), Ltd.	lxv	Sankey, J. H., & Son, Ltd.	xxxviii, lix
British Aluminium Co. Ltd.	lxiii	Henderson, P. C., Ltd.	lxviii	Sankey-Sheldon	308
British Electrical Development Assn.	lxix	Heywood, W. H., & Co., Ltd.	lxix	Semtex, Ltd.	xxvi
British Gas Council	v	High Duty Alloys, Ltd.	lxv	Shanks & Co., Ltd.	xxxvi
British Insulated Callender's Cables, Ltd.	—	Holloway Bros. (London) Ltd.	lxix	Simplex Electric Co., Ltd.	lxviii
British Mouldex Rubber Co., Ltd.	lxv	Holoplast, Ltd.	lxvi	Smith & Wellstood, Ltd.	lxviii
British National Electric, Ltd.	xxxvii	Hope, Henry, & Sons, Ltd.	lxix	Stainless Steel Sink Co., Ltd., The	xxix
British Reinforced Concrete Engineering Co., Ltd.	lxviii	Hopton Wood Stone Firms, Ltd.	lxviii	Stamford Trading Co., Ltd.	li
British Thomson-Houston Co., Ltd.	lxv	Ideal Boilers & Radiators, Ltd.	xxxiv	Sundeala Board Co., Ltd.	314
Building Science Exhibition	lxviii	International Paints, Ltd.	xl	Tatton, E. M., & Co.	lxviii
Calor Gas (Distributing) Co., Ltd.	lxviii	Jones, T. C., & Co., Ltd.	lxviii	Thompson, John, Beacon Windows, Ltd.	ix
Canadian Government	lxviii	King, Geo. W., Ltd.	lxviii	Thorn Electrical Industries, Ltd.	xxxix
Carter & Co., Ltd.	—	Laing, John, & Son, Ltd.	lxv	T.I. Aluminium Ltd.	309
Celcon, Ltd.	—	Limmer & Trinidad Lake Asphalt Co., Ltd.	lxviii	Topping, Stanley	lxviii
Celotex, Ltd.	lxvii	Logical Coal Bunkers	lxviii	Troughton & Young (Lighting), Ltd.	xii and xiii
Cement Marketing Co., Ltd.	—	Mallinson, William, & Sons, Ltd.	lxiii	Trumek, Ltd.	lxviii
Chance Bros., Ltd.	—	Manlove Elliott & Co., Ltd.	lxviii	Tube Investments, Ltd.	lxviii
Costain, Richard, Ltd.	viii	Marley Tile Co., Ltd., The	lxv	Tucker Installations, Ltd.	lxvii
Crittall Manufacturing Co., Ltd., The	xiv	Mather & Platt, Ltd.	lxiii	Tuke & Bell, Ltd.	lxviii
Croft Granite, Brick & Concrete Co., Ltd.	lxviii	Mellows & Co., Ltd.	—	Turners Asbestos Cement Co., Ltd.	xxxv
Dawnays, Ltd.	lii	Metropolitan-Vickers Electrical Co., Ltd.	lxvii	United Steel Companies, Ltd.	lxvi
De La Rue Insulation, Ltd.	311	Micramatic Electrical Instrument Co., Ltd.	lxviii	Val de Travers Asphalt Paving Co., Ltd.	lxviii
Denny Mott & Dickson, Ltd.	x	Miller-Hepworth, Ltd.	310	Vulcan Products, Ltd.	xxi
Dunlop Rubber Co. Ltd.	xxii	National Federation of Clay Industries	l	Walpamur Co., Ltd.	xxxii
Educational Supply Association, Ltd.	313	National Savings Committee	lxviii	Wimpey, George, & Co., Ltd.	xli
Ekco-Ensign Electric, Ltd.	lxvii			Zeross (Engineers), Ltd.	lxviii

Specify LOGICOL

The perfect COAL BUNKER



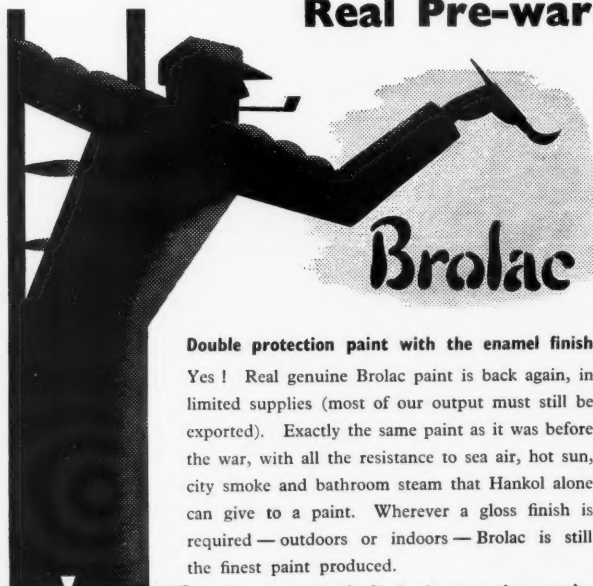
The ideal "Built-in" storage used in modern Housing Estates and Flats. Suitable for all constructional methods. Made from heavy rolled Steel. Holds from 4 to 10 cwt. Inside flush to wall fitting or in line with fixtures as required. Dust-tight inner doors.

Let us submit detailed suggestions to fit in with your plans.

Write for details to:— Production Dept.,

LOGICOL COAL BUNKERS, Tavu Works, HUDDERSFIELD

Back on the market— Real Pre-war



Double protection paint with the enamel finish

Yes! Real genuine Brolac paint is back again, in limited supplies (most of our output must still be exported). Exactly the same paint as it was before the war, with all the resistance to sea air, hot sun, city smoke and bathroom steam that Hankol alone can give to a paint. Wherever a gloss finish is required — outdoors or indoors — Brolac is still the finest paint produced.

Get your order for Brolac in promptly — we're afraid there won't be enough to go round.

JOHN HALL & SONS

(Bristol & London) Ltd • Hengrove, Bristol, 4
Who also make Bristol & Brolistic

The Brolac factory also makes Murac, the new type matt finish for interior walls. Ideal for hospitals, schools, hotels, etc. — you can wash it, rub it, scrub it.

